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KF 2730

Harriet A. Jenness
East Boston.

COURSE OF HARMONY;

BEING A

MANUAL OF INSTRUCTION IN THE PRINCIPLES OF

Thorough-Bass and Harmony,

COMPILED FROM THE

WORKS OF THE BEST WRITERS ON MUSICAL SCIENCE,

AND CONTAINING NUMEROUS

EXAMPLES AND EXERCISES,

SELECTED FROM VARIOUS SOURCES.

BY

L. H. SOUTHARD.

BOSTON:
GEORGE P. REED & COMPANY, 13 TREMONT STREET.
1855.

MF2130

HARVARD
COLLEGE
LIBRARY

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A. B. KIDDER'S MUSIC TYPOGRAPHY.

PREFACE.

The author of the following elementary treatise on Musical Composition, begs leave to say a few words on his design, and the manner of its execution.

In the course of preparing a text-book for the use of students of Counterpoint and Fugue, it was found that much was taken for granted as known by the scholar, which was not taught in the ordinary works on Thorough-Bass and Harmony; The writer immediately commenced a chapter, which might in a measure remedy the difficulty, by supplying what was wanting in common works, and what was at first intended only as an introduction to a work on the higher branches of musical art, at length expanded into the present volume.

Those who are themselves practical Teachers of Harmony and Thorough-Bass, have doubtless felt the great need, and hitherto, total lack of a Manual of Instruction, which should present the different topics, briefly perhaps, yet with adequate clearness, accompanied by examples sufficient to elucidate the rules and directions of the text.

All the works on the subject that have fallen under the writer's notice, have been wanting in more or less essential particulars; being sometimes devoid of practical exercises, and often conveying incorrect ideas, leading the student astray.

In the following pages, no claim is laid to any new discovery, any peculiar insight to those mysterious laws which regulate the combination and succession of musical sounds: but only to the merit of consistent and correct generalization and classification, and a patient search for classical and appropriate examples, together with a large number of Exercises, arranged in such a progressive manner as very materially to lessen the labors of both teacher and pupil. The work is, indeed, nothing more than a digest of the rules and observations of such writers as ALBRECHTSBERGER, MARTINI, FUCHS, CHORON and CHERUBINI, given for the most part in their very words, and fortified by illustrations from the most celebrated compositions. When "doctors have disagreed," as doctors sometimes do, examples are generally given on both sides; or if not, only because the practice of good composers has been mostly on one side of the question. It must therefore be understood that the author is never speaking *ex cathedrâ*, but merely giving the opinions of the acknowledged authorities.

The only case where the author has ventured to depart from the usual classification, is with regard to the chords of the SEVENTH, and the formation of the chords of the SIXTH, and it is believed that the method of the present volume possesses very great advantages over the commonly received one.

ALBRECHTSBERGER does indeed state that "*those chords of the Seventh which have a minor third, are seated on the Supertonic, Mediant and Submediant of the major mode, and the Supertonic of the minor mode, and the last has also the fifth imperfect.*" This hint, together with the consideration that the modern composers use these kinds of SEVENTHS a great deal, seemed to permit, at least, a classification similar to the one found in this work.

The author has followed G. WEBER in his definition and classification of SEQUENCES, believing it to be more consistent and philosophical than that of any other writer. Many excellent musicians contend, however, that the term SEQUENCE properly applies only to a symmetrical succession of similar harmonic steps *in the key*, and that a going out of the key, or making a circle of keys (or tonics,) is nothing more than a series of symmetrical modulations.

Some writers, (and among them prominently, MARX,) maintain that as Melody existed before Harmony, and as harmony in a measure presupposes melody, it is proper to study melody first, and harmony afterward. To this it may be answered that melody is, after all, founded on harmony, and implies its existence, and that nothing short of downright inspiration could invent a pleasing and symmetrical melody, without a knowledge of harmony, since melody is only a series of implied (and generally Arpeggiate) chords, diversified with Appoggiaturas and Passing-notes, more or less prominently marked. A very able (though somewhat mystical) article, in "DWIGHT'S JOURNAL OF MUSIC," Vol. 3, No. 16, (July 16th, 1853,) states this doctrine with unanswerable clearness and precision. It is much regretted that the article cannot be quoted here.

In the first volume of the COURSE OF HARMONY, the author has endeavored to provide a standard elementary treatise on Harmony, equally useful as a book of reference, and a text-book for students. It is proposed that this shall be followed, in due time, by a second volume, treating of Simple and Complex Counterpoint, Imitation, with remarks on various topics, necessarily left incomplete in the first volume. The third volume will treat of Fugue, Single, Double, Modal and Free, and of Canon, with copious illustrations. The fourth and last volume of the Course, will be upon pure Melody, its formation and accompaniment, together with remarks on Form, Extended Modulation, and some other branches of high composition.

With the sincere hope that this work may aid many students in acquiring a practical and scientific knowledge of the musical art, it is respectfully commended to the attention of teachers and learners.

Boston, February, 1855.

OPINIONS OF TEACHERS AND PROFESSORS.

FROM MR. WILLIAM MASON, THE DISTINGUISHED COMPOSER AND PIANIST.

MR. SOUTHARD,

DEAR SIR,

I have examined your "*Course of Harmony*" with some care, and am much pleased with it. I heartily recommend it to students, as a most lucid treatise on this often unnecessarily be-fogged subject. The definitions and explanations are very clear and intelligible. The whole ground, so far as necessary, is covered; and I am confident that while in it, the musician will find much to interest and instruct, the beginner, who is forced to work without the aid of a teacher, can find no better aid to his progress. Glad that a countryman of my own has produced an elementary work, upon Harmony and Composition, unsurpassed in the language, I remain,

Yours truly,

WILLIAM MASON.

NEW-YORK, APRIL 5th, 1855.

FROM PROFESSOR W. B. BRADBURY, NEW-YORK.

I fully endorse the opinion of Mr. William Mason, on the "*Course of Harmony.*"

W. B. BRADBURY.

New-York, April 6th, 1855.

FROM PROFESSOR GEORGE F. ROOT, NEW-YORK.

I have examined Mr. Southard's "*Course of Harmony,*" and consider it a truly excellent and valuable work.

GEORGE F. ROOT.

New-York, April 7th, 1855.

FROM PROFESSOR F. F. MÜLLER, ORGANIST AT THE OLD SOUTH CHURCH, BOSTON.

MESSRS. GEO. P. REED & Co.

GENTLEMEN,

From a general glance through the book, "*Course of Harmony*," by L. H. Southard, which you were pleased to send to me, (having at present very little time to devote to a more detailed examination;) I have no hesitation in saying that it is a most excellent work, and one which will do much in facilitating the comprehension of this delightful, (and to every good musician) necessary science.

I remain,
Gentlemen,
Yours, &c. &c.
F. F. MÜLLER.

BOSTON, APRIL 2d, 1855.

FROM PROFESSOR B. F. LEAVENS, ORGANIST AT THE ST. PAUL'S CHURCH, BOSTON.

MR. SOUTAARD,

BOSTON, APRIL 16th, 1855.

Having examined your "*Course of Harmony*" with care, I do not hesitate to say that I consider it by far the best manual of instruction in Harmony, that has yet appeared. I think it will be generally adopted by teachers.

B. F. LEAVENS.

FROM MR. NATHAN RICHARDSON, OF BOSTON.

Having examined the "*Course of Harmony*," by L. H. Southard, with considerable care, I am convinced that it is a work of extraordinary practical value, and one that will greatly facilitate the labors of the student of that branch of music, which has heretofore been neglected in this country, from the want of a work, conveyed in terms, comprehensive to him who cannot enjoy the advantages of a thorough teacher. The work in question will, in my opinion, be found indispensable to both the teacher and scholar.

And I can earnestly recommend it in preference, to any with which I am acquainted, written for the same object.

NATHAN RICHARDSON.

BOSTON, MAY 3d, 1855.

FROM MR. JOHN LANGE, BOSTON.

BOSTON, APRIL 11, 1855.

MESSRS. GEO. P. REED & Co.

GENTLEMEN,

I have examined with much care, "*A Course of Harmony*," prepared by Mr. Southard, and am free to say that I consider it a very valuable Text book for the teacher and pupil, and shall adopt it in my teaching.

JOHN LANGE.

FROM PROFESSOR GEO. J. WEBB, BOSTON.

BOSTON, MAY 7th, 1855.

MESSRS. G. P. REED & Co.

GENTLEMEN,

I have examined MR. SOUTHARD'S work on Harmony and Thorough Bass with much satisfaction. Unlike very many of the so called treatises on Thorough Bass, it is perspicuous in diction, methodical in arrangement, and sufficiently copious to embrace all the essentials of the general doctrine of accord.

It will be found, I think, to be highly valuable as a text book for classes.

Yours, Respectfully,

GEORGE J. WEBB.

FROM ADOLPH BAUMBACH, TEACHER OF MUSIC, BOSTON.

MESSRS. REED & Co.

BOSTON, MAY 8th, 1855.

DEAR SIRS,

I have received a copy of a "*Course of Harmony*," by MR. L. H. SOUTHARD, you were kind enough to send me, and I am free to say that I am not acquainted with any work that so well answers its purpose as this. The plan of the workis new, and an immense labor-saving book for the teacher; and I would earnestly recommend it to any one learning or teaching this, so little understood subject.

ADOLPH BAUMBACH.

FROM PROFESSOR L. P. HOMER, BOSTON.

BOSTON, APRIL 20th, 1855.

MR. L. H. SOUTHARD,

DEAR SIR,

Allow me to thank you for your very acceptable work on Harmony. I have examined it with much interest. Your industry has been repaid by the production of a most excellent and valuable work.

That it may meet with the success it deserves, is the earnest wish of

Yours, very truly,

L. P. HOMER.

FROM PROFESSOR JOHN HART, BOSTON.

BOSTON, APRIL 16th, 1855.

DEAR SIR,

I have had the pleasure to examine the "*Course of Harmony,*" by L. H. SOUTHARD, and consider it one of the best works of that kind ever published in this country. I therefore most sincerely recommend it to all those that are desirous of obtaining a thorough knowledge of THOROUGH BASS and HARMONY. It is a work which ought to be in the hands of every teacher and pupil.

Yours,

Respectfully,

J. HART.

TO THE TEACHER.

It will be seen that most of the Exercises for the scholar's use are placed at the end of the work, after the rules for Harmonic Steps and Progression have been given in full. It is believed that this is the wisest and most thorough way, and will be found, in the end, the shortest. Should any teacher desire to pursue a different course, he can do so by commencing with Exercise 75, (Ex 597,) immediately after studying Chapter Third of Book Second, page 55. It will perhaps be superfluous to suggest that the Exercises of the pupil should be examined with the greatest care, and that no error, however slight, should be passed over in silence by the teacher. The pupil may then proceed with the succeeding Exercises, as soon as he is familiar with the sections referred to at the head of each Example. Examples of faulty progressions are given with many of the Exercises, that the student may be warned of the difficulties he will be likely to encounter.

It is possible that a few errors of the press, either in the Examples or their figuring, may yet remain uncorrected, notwithstanding the great care bestowed upon the proofs; should any such be found, teachers are requested to consider the great difficulty of marking *every* error, especially when the author is distracted by the harassing anxieties of numerous professional engagements, and can bring to this work only so much energy as may be left to him, after a day devoted to teaching, that most fatiguing of occupations.

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COURSE OF HARMONY.

BOOK FIRST.

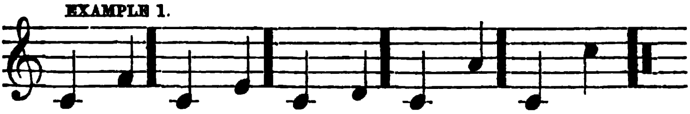
CHAPTER FIRST.

OF INTERVALS.

The student is supposed to be familiar with musical notation, and sufficiently acquainted with some instrument to be able to play upon it the examples given under each paragraph.

§ 1. AN INTERVAL is the distance from one note to another, reckoned by the degrees of the staff.

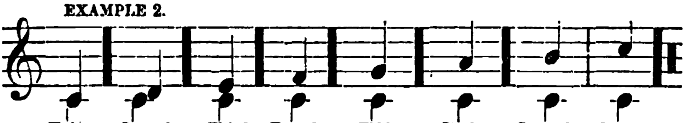
EXAMPLE 1.



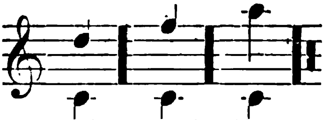
§ 2. There are EIGHT simple intervals, (i. e. such as do not exceed an octave) called the *Unison*, *Second*, *Third*, *Fourth*, *Fifth*, *Sixth*, *Seventh*, and *Octave;* the compound intervals are also reckoned as the Ninth, Eleventh and Thirteenth, and these comprise all the theoretical intervals. (See § 14.)

SIMPLE INTERVALS.

EXAMPLE 2.

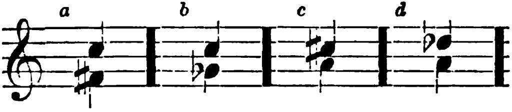


COMPOUND INTERVALS.



Obs. 1. It will be seen that the names of these intervals are obtained, as stated in § 1, by reckoning the degrees of the staff; thus the *unison*, or *one-sound;* the *second*, or *second-sound, third*, or *third-sound*, &c., and it sometimes happens that the same combination of sounds is named differently at different times, as they may happen to be written; for instance.

EXAMPLE 3.



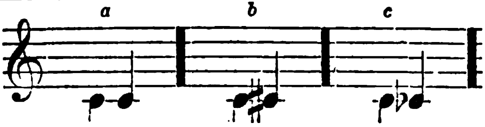
Here at *a*, is a fifth, and at *b*, the same sounds are, theoretically speaking, a fourth; so at *c* is a third, and at *d* the same sounds are, in theory, a fourth.

Obs. 2. The unison is not in fact a real interval, but must be treated as such, for reasons which will appear when we come to the inversion of intervals. (§ 27, Obs.)

§ 3. Intervals are either *major* or *minor; augmented* or *diminished;* or *perfect;* according to their situation, or the occurrence of the ♯ and ♭.

§ 4. The Unison may be perfect (Ex. 4, *a*), augmented, (Ex. 4, *b*), or diminished, (Ex. 4, *c*).

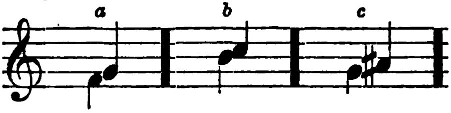
EXAMPLE 4



Obs. In actual practice, only the perfect unison is found, except in one or two rare instances, which will be fully explained hereafter.

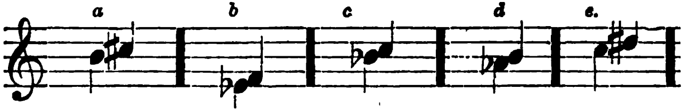
§ 5. The Second is either major, (Ex. 5, *a*) minor, (Ex. 5, *b*) or augmented, (Ex. 5, *c*).

EXAMPLE 5.



Obs. The student will here observe that an augmented second is formed by making a major second larger by means of the ♯ or ♭:

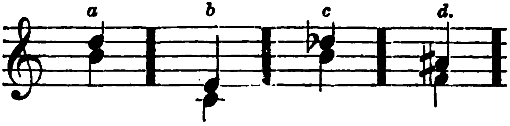
EXAMPLE 6.



thus above, *a* is not an augmented second, neither is *b*, nor *c*, because in these cases the two notes before using a ♯ or ♭, formed only a minor second, and they thus become major seconds; while at *d* and *c* are examples of the augmented second, formed from the major second.

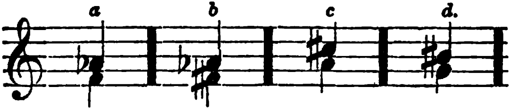
§ 6. The Third may be either minor, (Ex. 7, *a*) major, (Ex. 7, *b*) diminished, (Ex. 7, *c*) or augmented, (Ex. 7, *d*).

EXAMPLE 7.



Obs. The diminished third is formed from the minor third, and the augmented from the major third, in the same way as the augmented second.

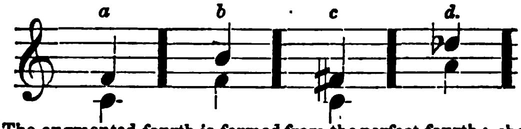
EXAMPLE 8.



Here at *a* we have only a minor third, but by still further contracting the interval, as at *b*, the diminished third is obtained: at *c* is only a major third, because the interval, before the use of the ♯ was a minor third; at *d*, however, is an augmented third formed from a major third. The augmented third is by some writers called the *Tierce*, or sharp third.

§ 7. There are four kinds of Fourths: the perfect, (Ex. 9, *a*) sharp, (Ex. 9, *b*) augmented, (Ex. 9, *c*,) and diminished fourth, (Ex. 9, *d*).

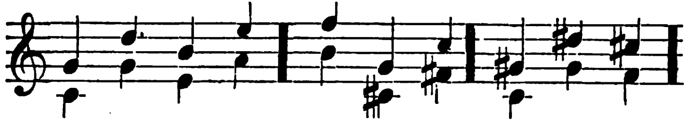
EXAMPLE 9.



Obs. The augmented fourth is formed from the perfect fourth; sharp fourth is found in the natural scale, without using a ♯ or ♭, for which see above *b*.

§ 8. Fifths may be either perfect, (Ex. 10, *a*) imperfect, (Ex. 10, *b*,) or augmented, (Ex. 10, *c*).

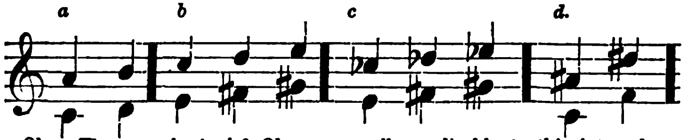
EXAMPLE 10.



Obs. It will be seen that there is an example of the imperfect (sometimes called flat) fifth in the diatonic scale, as at *b*, above, between $\frac{F}{B}$.

§ 9. The Sixth may be major, (Ex. 11, *a*,) minor, (Ex. 11, *b*,) diminished, (Ex. 11, *c*,) or augmented, (Ex. 11, *d*).

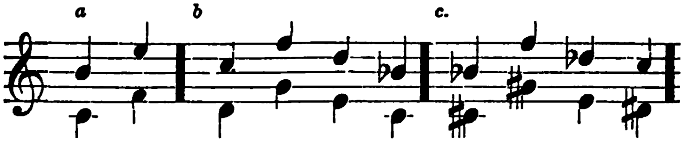
EXAMPLE 11



Obs. The remarks in § 6, Obs. are equally applicable to this interval; as will be more fully seen when we come to inversion of intervals.

§ 10. There are but three kinds of Sevenths, namely, major, (Ex. 12, *a*,) minor, (Ex. 12, *b*,) and diminished Sevenths (Ex. 12 *c*).

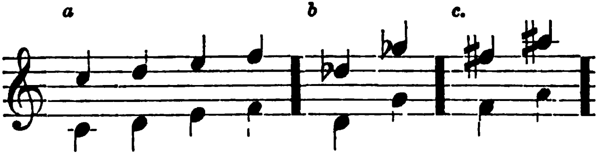
EXAMPLE 12.



Obs. The diminished seventh is formed by making the minor seventh smaller; and generally, Diminished intervals are formed from minor intervals, and Augmented from major intervals. Compare § 6, Obs. § 7 and Obs., and § 9, Obs.—also § 11, Obs. 2.

§ 11. The Octave may be perfect, (Ex. 13, *a*) diminished, (Ex. 13, *b*,) or augmented, (Ex. 13, *c*).

EXAMPLE 13.

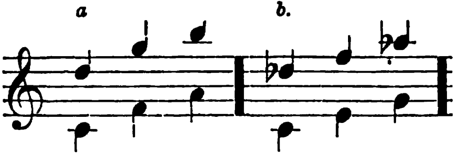


Obs. 1. The diminished and augmented octaves are scarcely more than theoretical intervals, being very rarely used on account of their hideous discordance—See § 4, Obs.

Obs. 2. When an interval is not susceptible of being major or minor, (as in the case of the unison, fifth and octave) the diminished and augmented intervals of the same name are formed from the perfect intervals—Compare §§ 4, 7, and 8, with their examples.

§ 12. The Ninth may be either major (Ex. 14, *a*,) or minor, (Ex. 14, *b*).

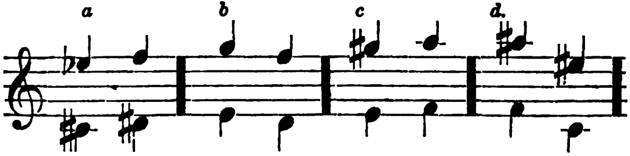
EXAMPLE 14.



Obs. The student must be careful not to confound the ninth with the second; they are quite distinct, as will be hereafter seen. (See § 104).

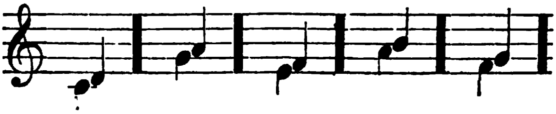
§ 13. The Tenth (which is but a third raised an octave) may, like the third be diminished, (Ex. 15, *a*,) minor, (Ex. 15, *b*,) major, (Ex. 15, *c*,) and augmented, (Ex. 15, *d*).

EXAMPLE 15.



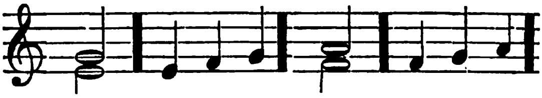
Obs. This doctrine of intervals may be stated thus. 1st. Notes on adjoining degrees of the staff, form the interval of a second;

EXAMPLE 16.



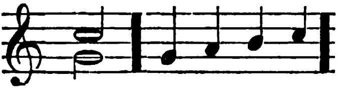
2d. An interval embracing three degrees of the staff, is called a third: thus,

EXAMPLE 17



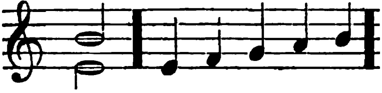
3d. An interval embracing four degrees of the staff, is a fourth;

EXAMPLE 18.



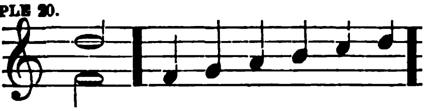
4th. An interval embracing five degrees of the staff, is a fifth;

EXAMPLE 19.



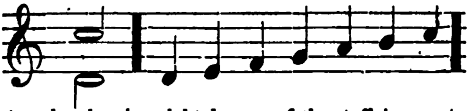
5th. An interval embracing six degrees of the staff, is a sixth;

EXAMPLE 20.



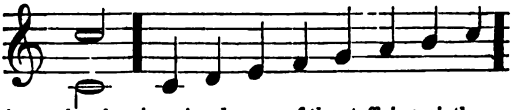
6th. An interval embracing seven degrees of the staff, is a seventh;

EXAMPLE 21.



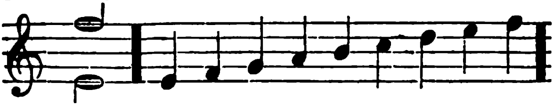
7th. An interval embracing eight degrees of the staff, is an octave;

EXAMPLE 22.



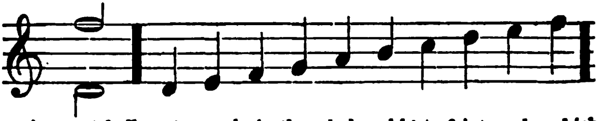
8th. An interval embracing nine degrees of the staff, is a ninth;

EXAMPLE 23.



9th. An interval embracing ten degrees of the staff, is a tenth;

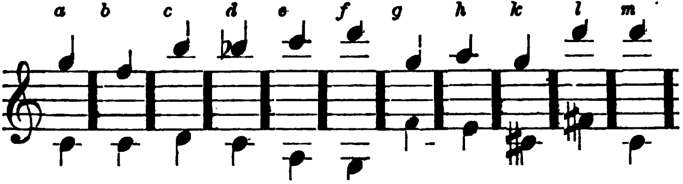
EXAMPLE 24.



Here, in a nutshell, so to speak, is the whole subject of intervals, which has often puzzled theorists and students.

§ 14. Intervals increased by one or more octaves, do not lose their denomination, except the Second, Fourth and Sixth, which sometimes from the nature of the chords in which they appear, are called Ninths, Elevenths and Thirteenths.

EXAMPLE 25.



Obs. Here at *a* and again at *k* are fifths increased by an octave; at *b* and *h*, fourths increased by an octave; at *c* and *l* sixths, and at *d* a seventh with an octave added: at *e* a third and at *f* a fifth increased by two octaves; at *g* and *m* seconds increased by one and two octaves. The intervals would still bear the same name, were they increased by five or even, if possible, forty octaves.

The student must rest content with the exception, as it will be fully explained in due time. (§ 104.)

Obs. 2. As this matter is indispensably necessary to the comprehension of what is called "dispersed harmony," the student is invited to practise these incremented intervals, until he is perfectly familiar with their sight and sound.

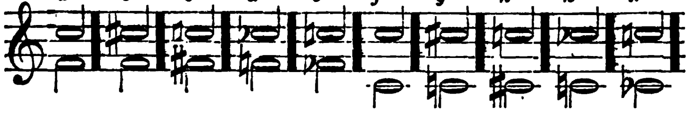
15. In regard to the impression which they produce on the ear, intervals are called CONSONANT (i. e. agreeable), or DISSONANT (disagreeable).

§ 16. The consonant intervals are the Unison, Third, Fifth, Sixth and Octave; the others are dissonant.

Obs. Theorists have quarreled among themselves, from the infancy of the art, about the Fourth: some saying that the Fourth is always dissonant, others that it is *sometimes* consonant, and a few that it is *always* consonant. The subject will be thoroughly investigated when we come to treat of concords and discords, and until then, the student may rest satisfied with the above classification.

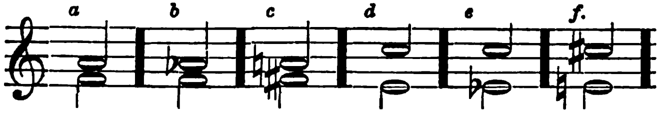
§ 17. The Unison, Octave and Fifth are called Perfect Consonances, because they admit of no chromatic alteration without losing their consonant character altogether. The Third and Sixth are imperfect consonances, because they admit of chromatic alteration without losing their consonance.

EXAMPLE 26.



Here, at *a* is a perfect fifth; at *b*, *c*, *d* and *e* the various chromatic changes of which the two notes are susceptible, are shown. The student will readily perceive how the fifth, a consonance at *a*, is a dissonance at *c*, and *d*. At *f* is a perfect octave, treated in the same manner.

EXAMPLE 27.



Here, at *a* is a third, varied at *b*, and *c*, as the intervals were in Ex. 26, yet without being deprived of consonance—in like manner the sixth at *d*, is varied at *e* and *f*, with the same result. Hence follows

§ 18. All diminished and augmented intervals are theoretically dissonant.

Obs. Although the augmented second, diminished seventh, augmented fifth (see Ex. 26, *c* and *e*,) and diminished fourth do not seem dissonant to the ear, yet as they are always used in combinations with intervals which are discordant, they must be so classified. The student will be thoroughly convinced of the propriety of this section, before progressing far.

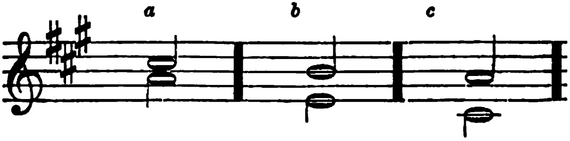
Obs. 2. Inasmuch as this doctrine of intervals underlies the entire theory of the construction of chords, the Student ought to be extremely perfect in the foregoing principles, before taking up the next chapter, and to that end, let him transpose the above 27 examples into all the major keys, substituting the X for the ♯, and the ♮ for the ♯ and ♭, (wherever it be necessary to preserve the interval,) according to the signature.

CHAPTER SECOND.

INTERVALS CONTINUED.

§ 19. Intervals are always reckoned from the lowest note upwards: thus,

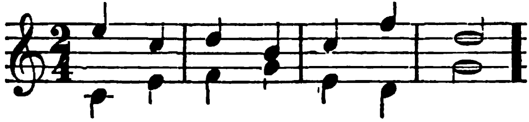
EXAMPLE 28.



at *a* is the letter A with a major third; not C♯ with a major third; at *b* is E with a fifth, not B with a fifth; at *c* is C♯ with a minor sixth, &c. Compare the previous examples.

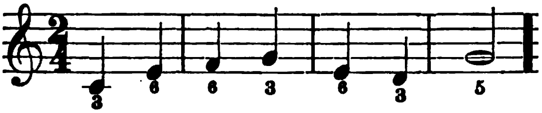
§ 20. It is convenient, sometimes, to express an interval by a figure placed over or under the note: thus,

EXAMPLE 29. ALBRECHTSBERGER.



The above progressions may be written as in Ex. 30, observing that the figure 2 stands for a second, 3 for a third, 4 for a fourth, &c.

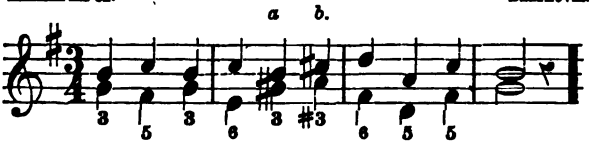
EXAMPLE 30.



With regard to the first note of the first measure, and the second note of the third measure, See § 14.

§ 21. Whenever an interval is affected by a ♯, ♭, or ♮, it is customary to place such chromatic sign before the figure designating the interval.

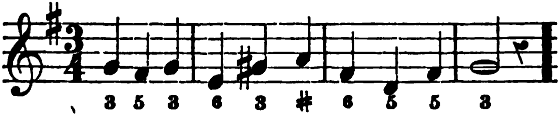
EXAMPLE 31. BEETHOVEN.



Obs. Here at *a* the 3 has no sharp, because the note forming the interval (§ 19) is not chromatically changed, although the foundation note is; at *b*, the note forming the interval is changed, and consequently the figure has the ♯.

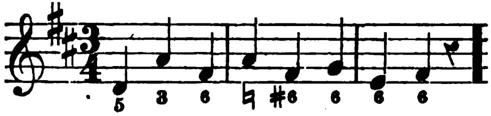
§ 22. When, (as in Ex. 31) a note forming the interval of the Third is affected by a chromatic sign, it is customary to place such chromatic sign under the foundation note without the figure 3. Thus Example 31 would in actual practice be figured as below.

EXAMPLE 32.



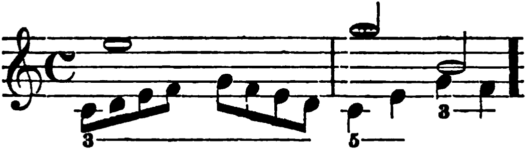
Obs. This rule applies only to the Third, and is used merely as an abbreviation; the reason will appear more fully when we come to figuring of chords.

EXAMPLE 33.



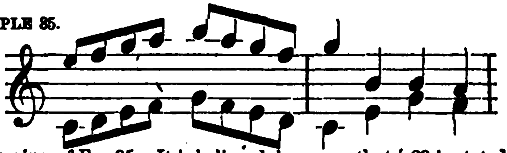
§ 23. A figure followed by a horizontal line extending under the succeeding note or notes, indicates that the same note which formed the interval designated by the figure, is continued as far as the line reaches.

EXAMPLE 34. MOZART.



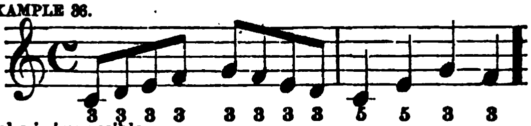
Obs. Much misapprehension has existed with regard to this point; many having supposed that the same *interval* was continued, and that the above passage ought to be written thus, according to the figuring, whereas Ex. 36 is the

EXAMPLE 35.



proper figuring of Ex. 35. It is believed, however, that § 23 is stated so clearly,

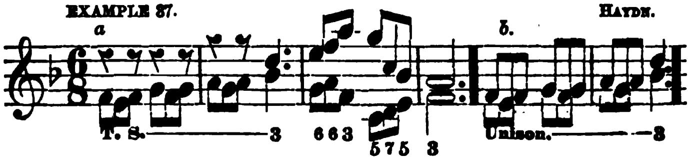
EXAMPLE 36.



that mistake is impossible.

§ 24. The words "Tasto Solo" (sometimes abbreviated T. S.) indicate a note or passage without accompanying intervals; and the words "all' unisono," or simply "Unison" indicate a succession of unisons or octaves.

EXAMPLE 37. HAYDN.



Obs. It will be seen that there is a decided difference between the unison and T. S.

Note. In harmony, an abridged process, named Figuring, is employed for representing intervals, and the chords formed of those intervals. It consists in a selection of figures indicating the genus of the interval, placed generally under the note which bears the interval.

The figures are those whence the intervals derive their dènomination,— thus the unison is indicated by the figure 1, the second by 2, the third by 3, the fourth by 4, the fifth by 5, the sixth by 6, the seventh by 7, the octave by 8, the ninth by 9, &c., and all other intervals by the figures of intervals whereof they are the reduplication, (See § 14). As to the choice of the signs which indicate the species of interval, (i. e. whether major, minor, perfect, augmented, or diminished), two different systems are followed, both founded on the property possessed by the figures and the denomination, of being common to the interval and to the note forming it. In one of these systems, the sign applies to the interval itself, and is consequently the same in all cases, and may therefore be called *absolute figuring;* in the other, the sign applies only to the number of degrees of the staff comprised by the interval, and may be called the *relative figuring*. The signs used in the absolute figuring are,

For minor intervals, the character /, as 3̸, 6̸, &c.

For major intervals, the character \\, as 3⃥, 7⃥, &c.

For diminished intervals, the character 〰, as 〰 5, 〰 8.

For augmented intervals the character × or +, as + 5, × 6, × 2, &c.

Now it will be seen that this system presents great difficulty, from its complication, and the necessary calculation requisite to find the interval, under the circumstances of key, chromatic changes, &c.

The relative figuring, explained in §§ 19—23, is free from these inconveniences. It indicates, not the interval itself, but the note which forms it, and thus, with the aid of the ♯, ♭, and ♮, the note is found immediately, without the necessity of any anxiety about the species of interval.

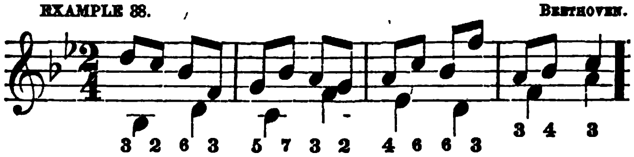
The common figuring, in the scores of Porpora, Caldara, Marcello, Handel, and indeed most writers, is a confused medley of both these systems, varying according to places, schools and masters, and it is to be regretted that Crotch, Calcott and Burrowes, with other English writers on figured-Bass, have not rectified this absurd and bewildering anomaly, rather than given it the sanction of their names and teaching.

In previous methods of harmony, and treatises of figuring, these worse than useless minutiæ have been explained in great detail, and much importance seems, quite unaccountably, to have been attached to them, but we have the authority of such writers as Fetis and Choron for declaring the whole system of absolute figuring entirely useless, and eminently puzzling to young students. It would almost seem as if the Musical Theorists of past times had sought, like the ancient Egyptian priests, to conceal the mysteries of their art and science from the vulgar ken, even while professing to elucidate.

The reader who has a knowledge of the principles of figuring as laid down in this chapter will readily comprehend all details, without farther explanation.

§ 25. When a note bears two or more intervals, it is usual to place the figures designating those intervals under the note, in succession.

EXAMPLE 38. **BEETHOVEN.**



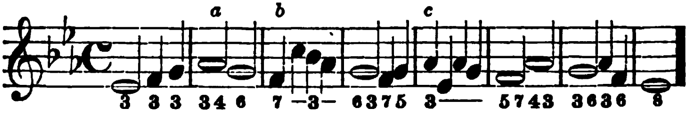
Obs. This section comprehends many things that will be explained hereafter: the student must now remain contented with the simple statement, without at present indulging in remote investigation.

§ 26. In order that this system of figuring be perfectly mastered by the student, some examples for practice are now given, which the pupil will find to his great advantage to study in the following way. Copy the Exercises upon a music-slate, or piece of music-paper, and then write the upper part, from the figuring. Then carefully peruse the written part, determining which of the intervals are major, which minor, augmented or diminished; always referring to those sections or examples which are alluded to in the parentheses.

Only in this way can a perfect, practical, and thorough knowledge of intervals and figuring be acquired.

EXERCISE 1.

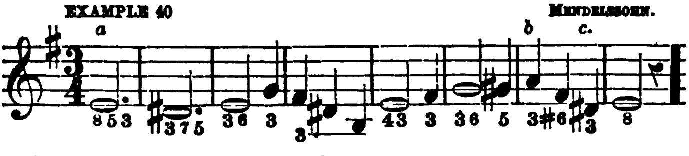
EXAMPLE 39. **CHERUBINI.**



(At *a* see § 25: at *b* and *c* see § 23.)

EXERCISE 2.

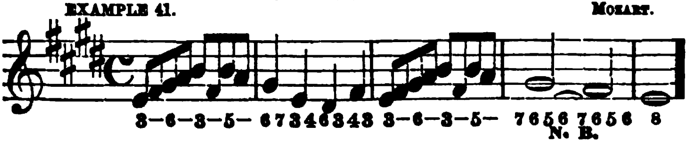
EXAMPLE 40 **MENDELSSOHN.**



(At *a*, see § 25; at *b* see § 21; at *c* § 14).

EXERCISE 3.

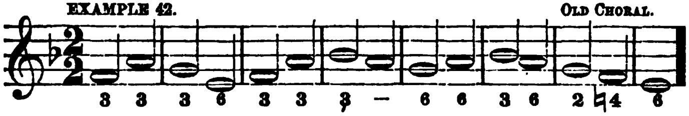
EXAMPLE 41. **MOZART.**



Obs. In writing the succession of notes indicated by the figures, the student should be careful to avoid long or awkward skips, making at no time a greater skip than a sixth, and seldom a greater one than a fourth: but this matter will be fully treated of, when we come to counterpoint.

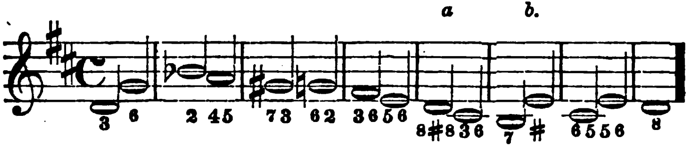
EXERCISE 4.

EXAMPLE 42. OLD CHORAL.



EXERCISE 5.

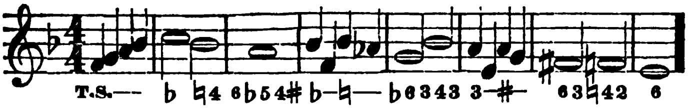
EXAMPLE 43. FUCHS.



Obs. At *a*, in an example of the augmented octave, an interval but very rarely used, and then always as above, namely as a *passing note*, or note which serves as a stepping stone, so to speak, from one degree of the staff to the next adjoining; at *b* see § 22.

EXERCISE 6.

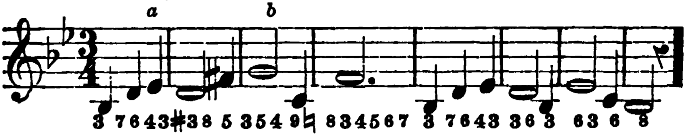
EXAMPLE 44. PORPORA.



Obs. This exercise presents considerable difficulty to the inexperienced writer, and should be carefully studied. It may be observed that these exercises are merely fragments of extended pieces, which will account for some of them ending in a different key from that in which they commenced. They have been selected with a view to present all the difficulties of figuring which will be likely to occur in actual practice.

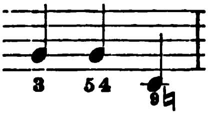
EXERCISE 7.

EXAMPLE 45.



Obs. Here at *a*, the # is used with the figure 3, to avoid obscurity; since without the figure, it would be uncertain whether the sharp meant #3, or referred to the 8. At *b*, the third should be a quarter-note, and the fifth and fourth, eighth notes, as if the passage had been written thus,

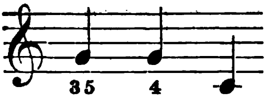
EXAMPLE 46.



as indeed it would have been, but for the purpose of making the student familiar with a case of frequent occurrence, which would be likely to cause some embarrassment.

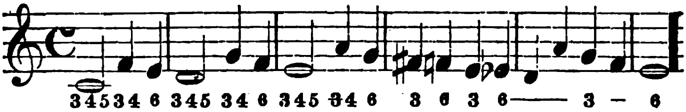
In all similar cases, where there are three figures under one un-dotted note, the intervals are to be written as in Ex. 46, and never in triplets, nor as in Ex. 47.

EXAMPLE 47.



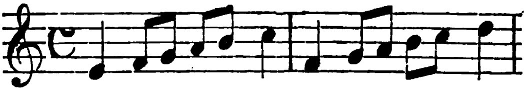
EXERCISE 8.

EXAMPLE 48 **KNECHT.**



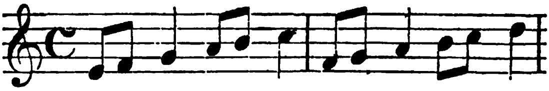
Obs. The first, second, and third measure of this exercise present the same characteristics as those mentioned above. The accompaniment must therefore be written

EXAMPLE 49.



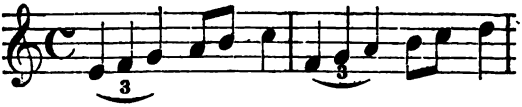
and by no means thus,

EXAMPLE 50.



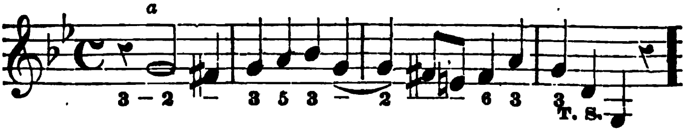
or in this way,

EXAMPLE 51.



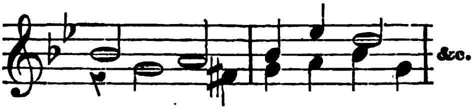
EXERCISE 9.

EXAMPLE 52. **HASSE.**



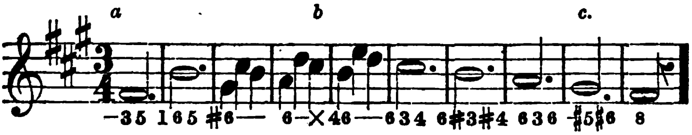
Obs. Here at *a*, is a seeming absurdity, for there is a *rest* with a figure under it. When such a case occurs, it is usual to consider the interval as reckoned from the first foundation-note, thus above, we write a half note on B and another half note on A, reckoning the 3 which is under the rest, from the first actual note of the subject, which is G. So the measure will be as follows.

EXAMPLE 53.



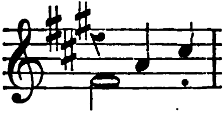
EXERCISE 10.

EXAMPLE 54. Lotti.



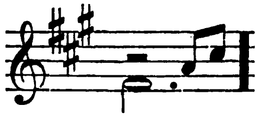
Obs. At *a* we have a case where the accompaniment begins with a rest, this being indicated by the dash. As there are two successive figures to the same initial note, the rest must be only a quarter rest followed by two quarter notes, and not a half-rest followed by two eighth-notes, thus:

EXAMPLE 55.



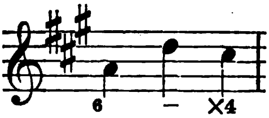
, and not as in Ex. 56.

EXAMPLE 56. *a.*



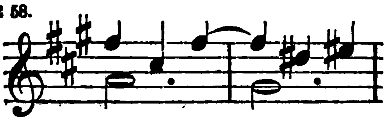
This is, as will be seen on reflection, a corollary from Ex. 40. At *b*, is an example of the double sharp; according to the *absolute* system, this would have been figured,

EXAMPLE 57.



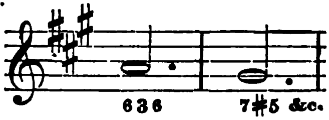
causing much uncertainty and confusion. At *c*, the same note which forms the interval of the sixth with the A in the antepenultimate measure, is continued by syncopation in the penultimate, thus:

EXAMPLE 58.



(See the penultimate measure of Ex. 48, where is a similar effect:) had it been the intention of the author to have had no syncopation, it would have been figured thus,

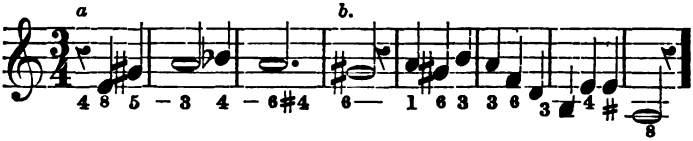
EXAMPLE 59.



All this however, would naturally follow from § 23.

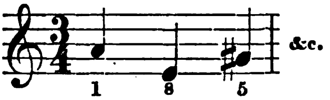
EXERCISE 11.

EXAMPLE 60. MENDELSSOHN.



Here at *a*, the interval is computed from the first actual note of the subject. This might as well have been written thus, Ex. 61, &c; see the fifth measure.

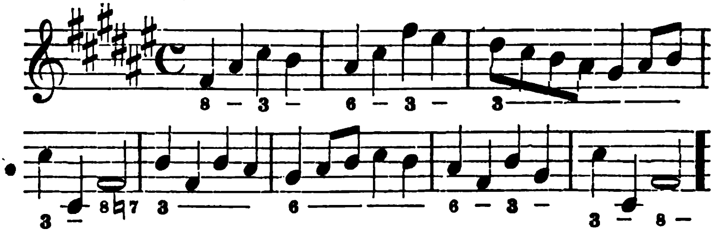
EXAMPLE 61.



At *b* is an example of the accompaniment continuing while the theme is silent; this will cause no embarrassment to the student who perfectly comprehends the principles involved in Examples 34 and 54.

EXERCISE 12.

EXAMPLE 62.



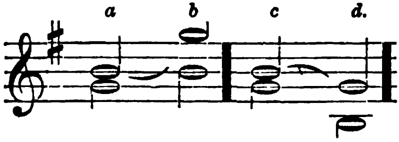
The student is now earnestly recommended to review the preceding exercises with great care, and on no account to permit himself to be satisfied with conjecture or hesitation, but on the contrary to be certain that he entirely comprehends all the principles of figuring involved in these twelve exercises; and he may be sure that carelessness at this stage of his studies will be the fruitful source of continual and insurmountable difficulty, ever increasing as he proceeds.

CHAPTER THIRD.

INTERVALS, CONTINUED.

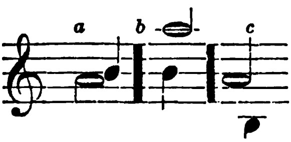
§ 27. Whenever the lowest of two notes forming any interval, is placed an octave higher, while the other remains unchanged; or when the highest note is placed an octave lower, with the other note remaining the same, the interval is said to be INVERTED, thus:

EXAMPLE 63.



At *a* is seen a third: at *b* the third is inverted by writing the G, which was the lowest note, an octave higher; at *c* is the same third as at *a*, and at *d* the third inverted by writing the upper note, *B* an octave lower. This may possibly be made more plain by taking G. WEBER's example.

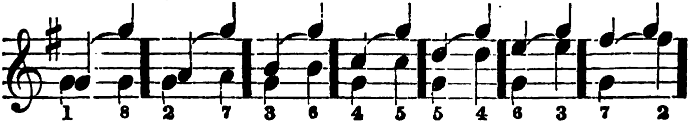
EXAMPLE 64.



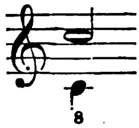
At *a* is a half note on A, with a quarter note on B, at the distance of a second; at *b* this interval is inverted by placing the *A* an octave higher; and at *c* by placing the *B* an octave lower

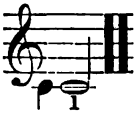
Obs. 1. It will be seen above, that by inversion the interval is changed—that is, the Third inverted, is no longer a Third, but becomes a Sixth; (Ex. 63) the Second becomes a Seventh (Ex. 64). The Unison inverted, becomes an Octave; the Second, a Seventh; the Third, a Sixth; the Fourth, a Fifth; the Fifth, a Fourth; the Sixth, a Third; the Seventh, a Second; and the Octave a Unison.

EXAMPLE 65.



Obs. 2. We are disposed to consider G. WEBER's remarks upon the inversion of the unison and octave (see Weber's Theory of Musical Composition, Wilkins and Carter's edition, Vol: I, page 63, § XLIII.) as more specious than sound; and in fact his remark that "*the unison is not susceptible of inversion, because of two tones, neither of which is higher than the other, the* HIGHEST *cannot be put under the* LOWEST," is a mere quibble on the ordinary definition of "Inversion."

Let us suppose two notes distant from each other, as in Ex. 66; 

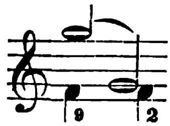
let us farther suppose these notes inverted thus, Ex. 67; 

a unison results. We will now restore the notes to their former position, by *inverting the unison*, that is, taking one of the notes and placing it back again, as at Ex. 66. This process plainly demonstrates that the unison is not only susceptible of inversion, but that without this susceptibility, it could not be properly called an interval; since the word interval implies a difference of pitch, whereas the notes forming the unison do not differ in pitch. This will also serve to explain § 2, Obs. 2.

§ 28. The following table will show at a glance what each interval becomes, when inverted.

8 7 6 5 4 3 2 1
1 2 3 4 5 6 7 8.

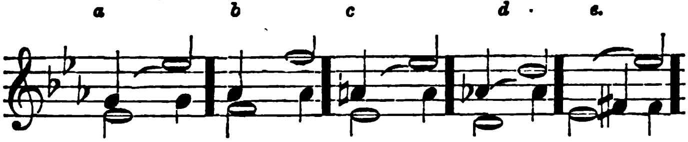
§ 29. The student can also readily find what each interval becomes by inversion, by subtracting the number designating the interval, from 9: thus a second inverted becomes a seventh; subtracting 2 from 9, 7 is left, and so of all intervals.

§ 30. The ninth is an exception to the foregoing rules — when inverted, it becomes a second, as, Ex. 68; 

and the Ninth is the only compound interval which is inverted; the Tenth, Eleventh, Twelfth, &c., being treated as mere reduplications of the Third, Fourth, Fifth, &c., until we get to double counterpoint, when they will receive a different mode of accompaniment.

§ 31. Intervals change their character by inversion, that is, major intervals inverted, become minor; minor become major; augmented become diminished, and the converse; perfect intervals become by inversion imperfect, and imperfect become perfect.

EXAMPLE 69.



Here at *a* is a major third, $\overset{G}{E\flat}$, which, inverted gives us a minor sixth $\overset{E\flat}{G}$: at *b*, is a minor third, which, inverted, gives a major sixth; at *c* is a sharp fourth, the inversion of which becomes a diminished fifth; at *d* is a case the converse of *c;* at *e* is seen an augmented second, whose inversion forms the diminished seventh.

Obs. 1. Perhaps it might be more proper to state the above § 31 thus; Major intervals inverted, form minor intervals, &c. At any rate, we see no reason to apprehend any bewilderment or difficulty to the student, since the example explains what might be obscure in the statement.

Obs. 2. This doctrine of the inversion of intervals has been introduced here for two reasons,— first to avoid the necessity of committing to memory hereafter a mass of disconnected and even contradictory rules, by furnishing, in their stead a lucid apprehension of the nature and dependence of intervals, and, second, to pave the way for the doctrine of inversion of chords, by making the student familiar beforehand with the component parts of chords, and with some of the results of inversion.

RECAPITULATION.

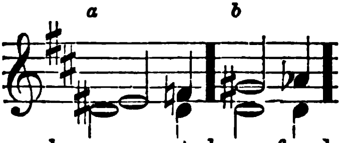
To be certain that the student has a clear apprehension of the nature and relation of intervals, we here offer a brief summing up of the principles involved in the foregoing pages, with which the pupil will do well to make himself perfectly familiar.

§ 32. Intervals are always computed from the lowest note up, by counting the degrees of the staff; and any note we choose, may serve as a root from which to form any interval. (Examples 3, 5, 6, 7, &c.)

§ 33. Intervals receive their name from the number of degrees they cover, and in no wise from their sound or effect. (§ 2. Obs, 1;) they however receive their qualifying terms, (as major, minor, augmented, diminished, perfect and imperfect) from their sound, and not from the number of degrees. (§§ 4—13.)

§ 34. Many intervals different in name, and written on different degrees of the staff, are yet played on the same notes of the Piano-Forte, or Organ.

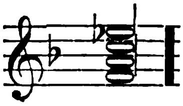
EXAMPLE 70.



These intervals are by no means to be confounded, but are to be distinguished from each other by two considerations, 1st. Because each interval requires for accompaniment, very different notes, which will form very different chords; and 2d. That each is *resolved* (or *progresses*) in a different manner,— since it is rule of good melody that notes which have been sharped *ascend* one degree to form the next chord, and notes which have been flatted, *descend* one degree,— this of course with an exception which will be explained hereafter. (§ 2. Obs. 1.)

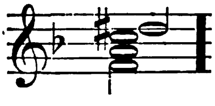
Obs. As an instance of this, let us suppose a combination of sounds written, thus:

EXAMPLE 71.



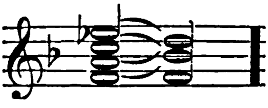
and again the same sounds (on the Piano-Forte) written, thus:

EXAMPLE 72.



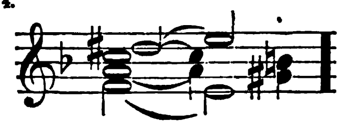
Now although both chords are played on precisely the same keys, yet they are radically different combinations of tones; for, according to the rule of melody quoted above, Ex. 71 will resolve in this way:

EXAMPLE 73.



while Ex. 72 will move thus;

EXAMPLE 74.



This cannot be made clearer to the pupil, at present; the complete theory of this section will come out when we arrive at the resolution of chords: and till then, the student must be content to walk by faith rather than by sight, and be careful not to confound different intervals.

§ 35. In each species of intervals, whether major, minor, or augmented, the notes retain their alphabetic names: the difference in effect being produced by the use of the chromatic signs.

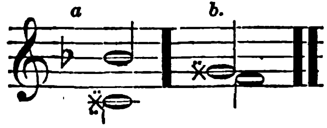
Thus we say, from C♯ to E, is a minor third; from E to G♯, a major third; from E♭ to C, a major sixth, &c.

§ 36. This section contains a statement of the size of the intervals, computed by the keys of the Piano-Forte; and the author would say that he is here constrained to use the term "Semi-tone," notwithstanding its obvious impropriety, because in his opinion it is sometimes better to use terms already familiar (when they do not convey a positively erroneous idea), than to burden the memory with new technicals. In this section, the word "semi-tone" is used to designate the smallest interval, i. e. that between every two adjoining keys of the Piano-Forte.

The Minor Second consists of one Semitone.
The Major Second consists of two Semitones.
The Augmented Second consists of three Semitones.
The Diminished Third consists of two Semitones.
The Minor Third consists of three Semitones.
The Major Third consists of four Semitones.
The Tierce (§ 6, last clause of Obs.) consists of five Semitones.
The Diminished Fourth consists of four Semitones.
The Perfect Fourth consists of five Semitones.
The Sharp Fourth consists of six Semitones.
The Diminished Fifth consists of six Semitones.
The Perfect Fifth consists of seven Semitones.
The Augmented Fifth consists of eight Semitones.
The Diminished Sixth consists of seven Semitones.
The Minor Sixth consists of eight Semitones.
The Major Sixth consists of nine Semitones.
The Augmented Sixth consists of ten Semitones.
The Diminished Seventh consists of nine Semitones.
The Minor Seventh consists of ten Semitones.
The Major Seventh consists of eleven Semitones.
The Diminished Octave consists of eleven Semitones.
The Perfect Octave consists of twelve Semitones.
The Augmented Octave consists of thirteen Semitones.
The Minor Ninth consists of thirteen Semitones.
The Major Ninth consists of fourteen Semitones.

§ 37. Some writers treat of doubly-diminished and doubly-augmented intervals, as the doubly-diminished seventh,

EXAMPLE 75.



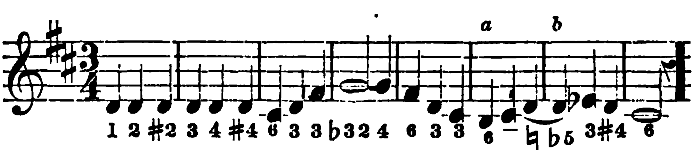
the doubly-augmented second, Ex. 75, *b;* but as these intervals do not enter into the composition of any chords, and are therefore merely fanciful distinctions, without any practical importance, it is deemed unnecessary to notice them, except to warn the student that he will find the terms used by some writers.

See G. WEBER, KNECHT, and KIRNBERGER. G. WEBER states that even triply diminished and augmented intervals *may be conceived of!*

Here follow a few exercises for practice, which are to be worked out exactly like Examples 39, 40, 41, &c.

EXERCISE 13.

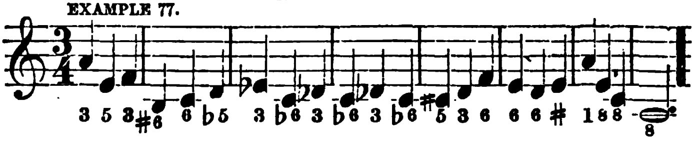
EXAMPLE 76.



Here at *a* and *b* are striking instances of the necessity of carefully bearing in mind the principle of § 34.

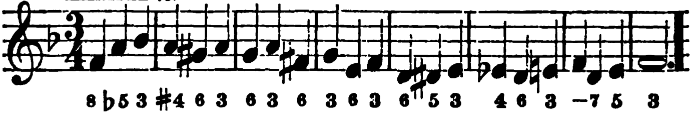
EXERCISE 14.

EXAMPLE 77.



EXERCISE 15.

EXAMPLE 78.



The student is advised to examine the two preceding exercises, and find for himself the intervals to which § 34 seems to apply.

§ 38. We have now considered intervals, their formation, figuring, and inversion, in so ample and detailed manner, that it is next to impossible for the intelligent student to be embarrassed by any figuring of simple combinations, that can occur.

It has been thus far, and will be in future, the aim of the author to afford the student full and lucid explanations of possible or probable difficulties, in such a manner as will give him a knowledge of general principles, the application of which to particular cases, he must furnish for himself. § 34, with examples 76, 77 and 78 will appear much more conclusive and satisfactory, after the study of the resolution of discords, which will occur in due time.

BOOK SECOND.

CHAPTER FIRST.

§ 39. Before proceeding to the consideration of the formation of chords, it will be well to explain the technical names applied (for the sake of abbreviation) to the tones of the scale.

1. The key note is called the Tonic.

2. The second note of the scale is called the Super-Tonic, (or note *next above* the Tonic.)

3. The third note of the scale is called the Mediant; because it is *mid-way* between One and Five.

4. The fourth note is called the Sub-Dominant; because it holds the same relation *under* the Tonic, that the Dominant does above the Tonic, and also because it is next under the Dominant.

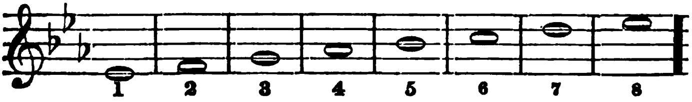
5. The fifth note of the scale is called the Dominant, because it *governs* the Tonic, so to speak; that is, it must in certain cases be followed by the Tonic.

6. The sixth note of the scale is called the Sub-Mediant, because it holds the same relation to the Tonic and the Sub-Dominant below, that the Mediant holds to the Tonic and Dominant above.

7. The seventh note of the scale is called the Leading-Note, because it *leads up* to the Tonic.

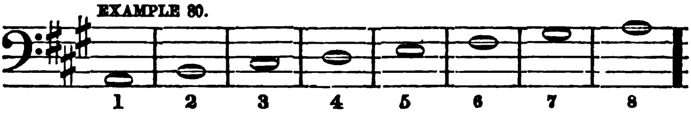
Obs. 1. We say that a piece of music commences on the Tonic, modulates to the Dominant, and then to the relative minor of the Dominant, from thence to the Sub-Mediant, then to the Sub-Dominant and then home; all these expressions serving to designate the change of key with brevity and exactness. The following diagrams will serve to explain the foregoing section.

EXAMPLE 79.



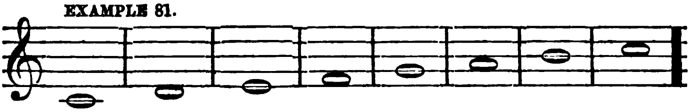
Here we are in the key of E♭; consequently E♭ is the Tonic, B♭ the Dominant, A♭ the Sub-Dominant, G the Mediant, &c, &c.

EXAMPLE 80.



Here A is the key-note, or Tonic; E is the Dominant, D the Sub-Dominant; C♯ the Mediant; F♯ the Sub-Mediant, &c.

EXAMPLE 81.

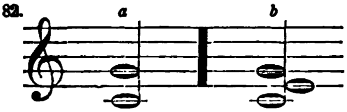


Here C is the key-note, or Tonic; G the Dominant; F the Sub-Dominant, B the leading-note, &c.

The Student is now recommended to become familiar with the Dominants and Sub-Dominants in all the keys; proposing to himself such questions as these, "what note is Dominant, in the key of F? What Sub-Dominant? What is the leading note of the Dominant to the key of D♭? &c.

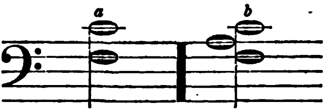
Obs. 2. In order that the propriety of the terms Mediant and Sub-Mediant may be fully acknowledged, let us for a moment write a Tonic with its Dominant above, and then the same Tonic with its Sub-Dominant below, and then placing between the intervals the Mediant and Sub-Mediant respectively, we shall have ocular demonstration of the justness of these terms.

EXAMPLE 82.



At *a* is the Tonic C, with the Dominant G, above: at *b*, the Mediant is inserted, and we find it is indeed *mid-way* between them.

EXAMPLE 83.



Here is the same Tonic, C, with the Sub-Dominant F, below, and at *b*, the Sub-Mediant inserted.

Obs. 3. The propriety of calling the fifth of the scale, the Dominant, or governing note, cannot be fully explained now; the student will become more and more convinced of the fact, as we come to treat of the progression of chords, and final closes,— he may however be well satisfied that all these terms have a peculiar significance that will assist him materially, hereafter; and that they are all indispensable.

CHAPTER SECOND.

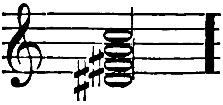
§ 40. A chord is a combination of Intervals: and at least three notes are necessary to form a chord, otherwise the combination is merely an interval.

Obs. We might also say, that three or more different sounds, occurring simultaneously are called a chord.

§ 41. Chords formed of consonant intervals (§ 16) are called Concords; those formed, wholly or in part, of dissonant intervals are Discords. (See Supplement.)

Obs. 1. These theoretical definitions are given without reference to the effect of the combinations on the ear; but are derived from the necessity of classifying chords in the same manner that we do intervals, and according to the principles of § 34. Thus the following chord would seem to be an exception to the above rule,

EXAMPLE 84.



inasmuch as it appears to be a combination of minor thirds; whereas upon carefully observing it, we find it contains a seventh (from D♯ to C,) and an imperfect fifth, (from D♯ to A,) both dissonant intervals, and this brings us to the following important remark;

Obs. 2. In combinations of notes, the intervals are ALL computed from the lowest note; it would therefore be theoretically improper to consider Ex. 84 as composed of minor thirds, superimposed on each other; we more correctly consider it as a combination of the minor third, imperfect fifth, and diminished seventh, and in this way we arrive at its true classification.

Obs. 3. Dr. Crotch says, very obscurely, we think, "A CONCORD is a coincidence of two or at most three different notes, neither of which are next to each other as to their alphabetic order, and none of which form a diminished or augmented interval; and a DISCORD is any combination of notes differing from a concord, and may consequently be known either by there being two notes next each other in alphabetic order, or some augmented or diminished interval."

Although there is a seeming discrepancy between theory and fact, in this matter of consonances and dissonances, (as in the case of the augmented second, the diminished sixth, and diminished seventh) the student who will wait patiently, satisfied with these doctrines, will have all his doubts cleared away upon arriving at the chapter on accompaniment of intervals, or formation of chords. (§ 111 and § 112.)

§ 42. The principal chords are,

1st. The Common chord (or Triad).
2d. The chord of the Seventh.
3d. The chord of the Ninth.
4th. The chord of the Eleventh.
5th. The chord of the Thirteenth.

Obs. All chords should be considered from two points of view; 1st, As to their structure, that is with reference to the number and arrangement of the tones of which they are composed; 2d, As to their nature, or harmonic quality, resulting from the intervals which they contain. These two properties should be kept distinct, and independent of each other.

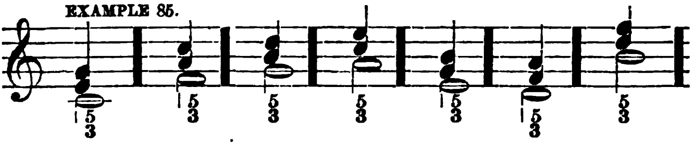
The German theorists have generally founded their systems too exclusively on the first consideration, while the English writers have generally erred in the other extreme.

It seems to us, that the true system is that which combines without confounding them, and so develops equally both properties.

Obs. 2. With respect to its construction every chord is originally a common chord, surmounted by one or more discords, (such as the seventh, ninth, eleventh, &c.), or else an inversion, entire or partial of that chord. **Marpurg**, **Sabbatini** and **Asioli** held this opinion, which seems too obvious and consistent to need explanation or defence.

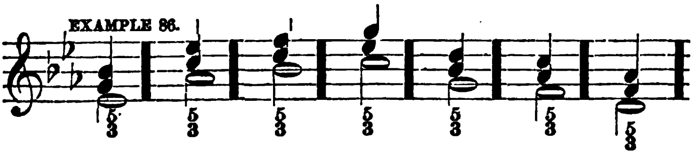
§ 43. Any note, with its third and fifth, forms a **Common Chord**, or **Triad**, and as the latter is the shorter and more lucid term, it will in future be generally adopted in this work.

EXAMPLE 85.



Here we have triads founded on every note of the scale. We may take all the other keys, and found triads upon each note of their scales, thus:

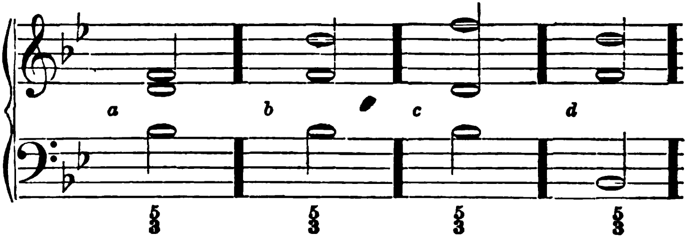
EXAMPLE 86.



The student is earnestly advised to form triads upon every note of all the major scales; and having written them down, to play them over, since the *ear* must be cultivated as well as the eye.

§ 44. It follows from § 14, that the three notes of the triad need not necessarily stand in the same order as at § 43; for instance, we may place the third an octave higher, or the fifth an octave higher, or either of them two octaves higher, without at all changing the nature or denomination of the triad, thus:

EXAMPLE 87.



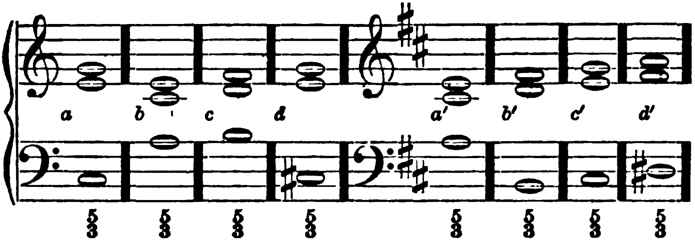
Here at *a* is a triad founded on B♭; at *b* the third is written an octave higher; at *c* the fifth is elevated an octave; at *d*, the root (or foundation-note) is placed an octave lower than at *b*.

Obs. 1. This dispersing of the notes is called DISPERSED HARMONY; where the notes are written as closely together as possible (as at *a*,) it is called CLOSE HARMONY.

Obs. 2. As almost every piece of music is written in dispersed harmony, the student should be very familiar with the principle involved in §44; and for that purpose, should now take the chords which he has already written in pursuance of the remark in § 43, and disperse the notes, according to the model given in Ex. 87.

§ 45. The student has doubtless noticed that the triads given in Ex. 85 differ in effect; that is, their nature is different. The triads founded on the Tonic, Dominant and Sub-Dominant are alike, since they are all composed of a major third and perfect fifth; those founded on the Sub-Mediant, Mediant and Supertonic have a minor third and perfect fifth; that founded on the leading-note has a minor third and imperfect fifth; hence it follows that there are at least three varieties of the triad, namely, 1st, the Major triad, which has a major third and perfect fifth; the Minor triad, having a minor third and perfect fifth; and the Imperfect triad, with the minor third and imperfect fifth. There is also a fourth species of triad, the Diminished triad, which is formed from the Major triad, by sharping the root.

EXAMPLE 88.

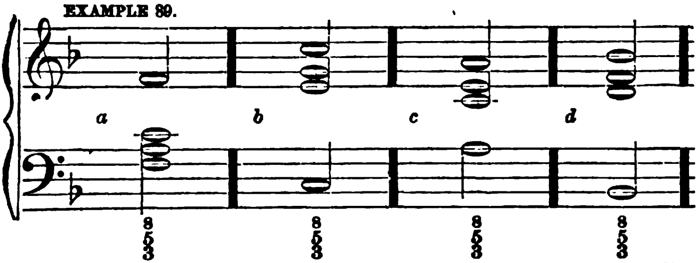


Here at *a, a'*, are Major triads; at *b, b'*, Minor triads; at *c, c'*, Imperfect triads; and at *d, d'*, Diminished triads.

Obs. 1. The Imperfect and Diminished triads, though of the same nature and having precisely the same intervals, are yet constructed differently, and must therefore be kept distinct; the Imperfect triad is based directly on the Leading note, while the Diminished triad is formed by the assistance of a ♯.

§ 46. We may add to the triad its root, as the upper note, without changing the nature or nomenclature of the chord, thus:

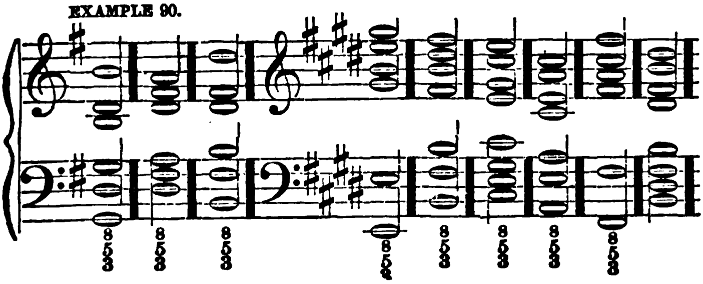
EXAMPLE 89.



This process is obviously necessary when we write for four voices, and is called DOUBLING the root. Above, at *a* is nothing more than the triad of F; at *b* the triad of C; at *c* the triad of A minor; at *d* the triad of B♭.

§ 47. We may at pleasure double any, or even all of the notes of the triad, without at all changing the nature or denomination of the triad.

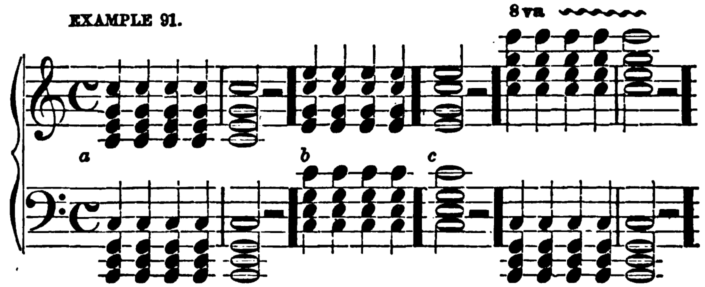
EXAMPLE 90.



The above are all simple triads, with their notes thus doubled; chords written in this way, (with the parts much doubled) are called FULL HARMONY. Chords written with just enough notes to form a chord, are called SIMPLE HARMONY.

Obs. In actual practice, when full harmony is used, the chords should lie as near together as possible, otherwise a bad effect, called MUDDY HARMONY, is produced, thus:

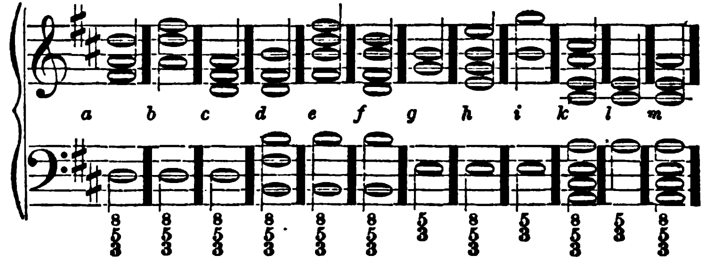
EXAMPLE 91.



Here, the chords at *a* do not sound very muddy, because they are so near together that the tones coalesce somewhat; at *b*, the effect is decidedly better, while at *c*, they sound meagre and thin, notwithstanding there are as many notes struck as at *b*.

§ 48. Whenever, in pursuance of the principles of the 44th and 46th sections, the different notes of the triad each in turn stand at the top of the chord, the chord is said to be in different POSITIONS; when the root is uppermost, it is said to be in its OCTAVE POSITION; when the Third is uppermost, it is in its TIERCE POSITION; and when the fifth is uppermost, in its QUINT POSITION.

EXAMPLE 92.

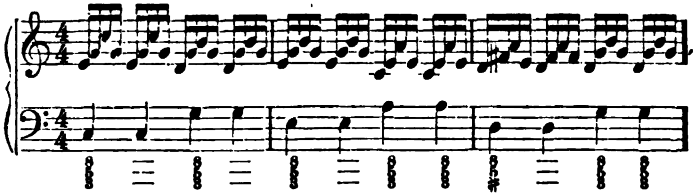


Here at *a*, *d*, *h*, and *m*, are triads in the octave position; at *b*, *f*, *i* and *k*, in the tierce position; at *c*, *e*, *g*, and *l*, in the quint position.

Obs. It will be seen that neither the greater or less fulness of the chords, or the different positions make any difference in the figuring, since it is customary to place the larger figure uppermost, *in all cases*.

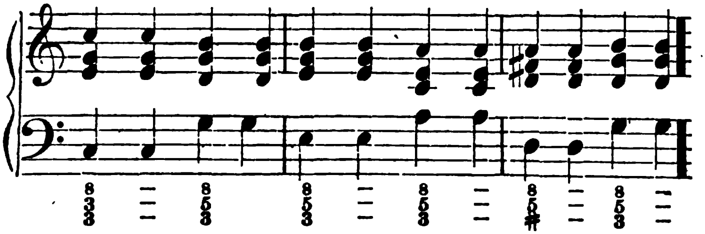
§ 49. In pursuance of § 43—47, we may remark that it is not necessary that all of the notes forming the triad be heard simultaneously. When they follow each other in rapid succession, they are called ARPEGGIATE, or BROKEN CHORDS.

EXAMPLE 93.



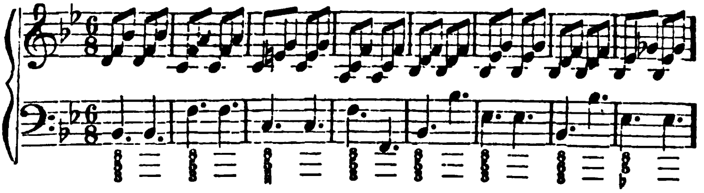
The first two chords of the above example are the triad of C; the two following, the triad of G; the next two the triad of E minor; the next two, A minor; the next two D, the final two of G. It will be felt, on playing the above, that by striking the tones in quick succession, the effect of the triad is as marked as if the chords were written as in Ex. 91.

EXAMPLE 94.



This may be farther exemplified, as follows:

EXAMPLE 95.



The effect of this passage, is to give the decided idea of the chords indicated by the figuring.

This subject, (The ARPEGGIO) demands more careful and minute investigation, which it will receive in due time. (§ 171.)

CHAPTER THIRD.

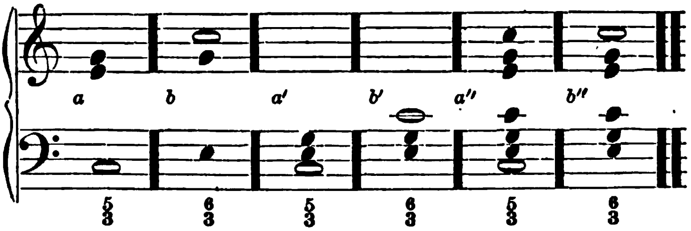
INVERSIONS OF THE TRIAD.

§ 50. The Triad may be INVERTED, in the same way as intervals are inverted; (§ 27) but in inversions of a chord, we always proceed by placing the lowest (or bass) note an octave (or even two or three octaves) higher,— and never by placing the highest note an octave lower; on account of the uncertainty and confusion that would arise on account of the principles of sections 44 and 46, since we could have no definite result.

Obs. 1. Inversion may be said to be that state of a chord in which the root (or fundamental tone; see explanation of Ex. 87) does not lie the lowest; or, in which the lowest or bass tone is not the root of the chord; no regard is had as to how the other tones than the root and bass tones are situated in relation to each other; but only whether the root is, or is not, the bass note.

Obs. 2. In consequence of the above observation, it becomes necessary to preserve the distinction between the root and bass-note. The Root is that note on which the chord is primarily formed, according to § 43; while the bass note is that one which, from the inversion, happens to be lowest.

EXAMPLE 96.

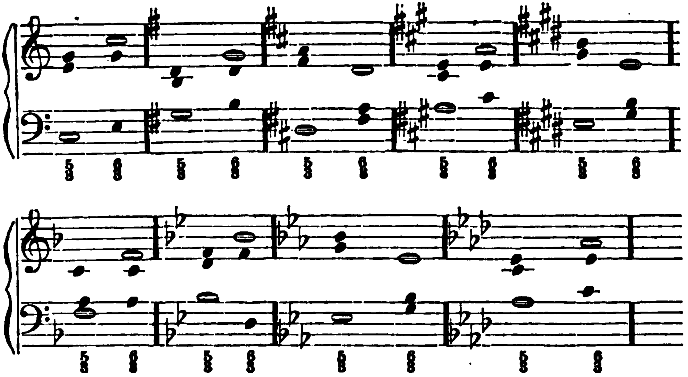


Here at *a*, *a'*, and *a''*, are written, in different places, the triad founded on C; and at *b*, *b'*, and *b''* the first inversion of that triad, figured, as we see, $^{6}_{3}$,—inasmuch as chords are figured from the actual bass note, and not from the root, if the root is not also the bass note; for the reason of this see § 19, and § 41. Obs. 2. In the above example, the root is written with a whole-note, (or Semibreve) and the accessory notes with quarter notes, (or Crotchets.)

From these observations, and Ex. 96, follows

§ 51. The FIRST INVERSION of the Triad takes place when the third from the root becomes the bass note.

EXAMPLE 97.

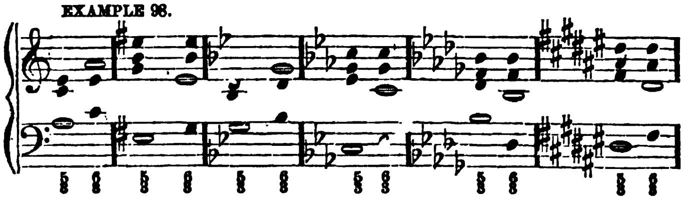


Above are presented triads founded on nine different tonics, and the first inversion of each triad given. Should the student be puzzled at the situation of some of the inversions, he has only to consult Example 87 and § 44.

Obs. 1. This inversion of the triad is called the CHORD OF THE SIXTH AND THIRD, OR THE CHORD of $^{6}_{3}$.

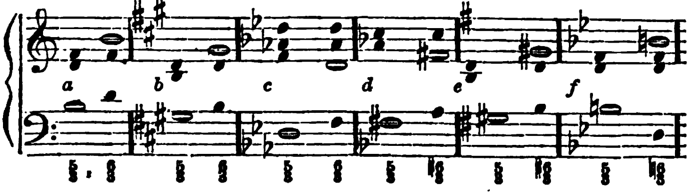
Obs. 2. Although the triads in Ex. 97 are all major, yet these principles of inversion apply equally to the minor and imperfect triads: thus.

EXAMPLE 98.



Above are given some minor triads, with their first inversions.

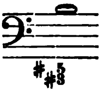
EXAMPLE 99.



Above, at *a*, *b*, and *c*, are given examples of the imperfect triad with its first inversion; and at *d*, *e*, and *f*, examples of the diminished triad, (§ 45, Obs. 1), with its first inversion.

Obs. 3. As it has probably been noticed that these different species of triads are all figured in the same manner, the student may inquire how are we to distinguish them? We answer by the signature and the intervals; thus at Ex. 99, *a;* the root is B, with $^{5}_{3}$; we know it cannot be the chord of B major, since we have F and D natural (from the signature); neither B minor, since the fifth is imperfect, consequently it is the imperfect triad of B. If it had been the intention to have the chord of B major at that place, it would have been designated thus:

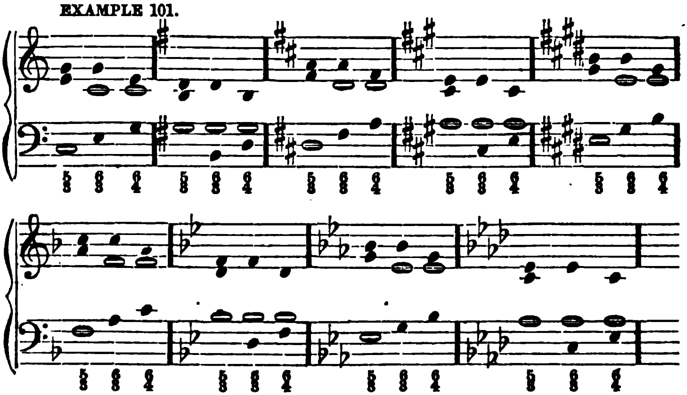
EXAMPLE 100.



The same process of reasoning will apply to all the other chords of Ex. 99.

§ 52. The SECOND INVERSION of the triad, takes place when the fifth of the root is the bass note.

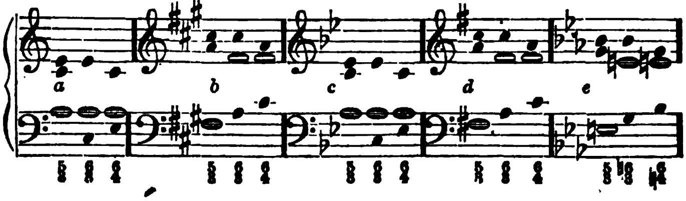
EXAMPLE 101.



This example is founded on Ex. 97, and shows how we obtain the second inversion, by farther inverting the first inversion,—in fact the second inversion is derived from the first inversion, and not from the primary triad. On computing the intervals, we find that the intervals of the second inversion of the triad are the sixth and fourth; and this is therefore named THE CHORD OF THE SIXTH AND FOURTH.

Obs. 1. The minor, imperfect, and diminished triads are in like manner susceptible of a second inversion, as follows:

EXAMPLE 102.



Above, at *a* and *b* are examples of the second inversion of the minor triads of A and F♯; at *c* and *d*, the second inversion of the imperfect triads of A and F♯; at *e* the second inversion of the diminished triad, derived from the triad of E♭.

Obs. 2. It may not be amiss to state that all chords are figured in accordance with the principles of the figuring of intervals—(§§ 20—25). Therefore at Ex. 102, *e*, the natural appears before the 6 at one time, and before the 4 at another.

Obs. 3. Since the inversion of a chord places one of the accessory notes in the bass, or lowest part, it follows that every chord is susceptible of as many inversions as it has accessory (or constituent) notes; thus a triad has two accessory notes, it can therefore have but two inversions; a four-fold chord, or one composed of a root and three accessory notes, (see the chord of the seventh) may have three inversions; a five-fold chord, (see chord of the ninth) may have four inversions, and so on.

GENERAL OBSERVATIONS.

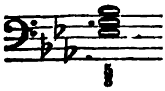
§ 53. It will be seen that the inversion of a chord changes the relations of the notes to each other; that is it changes the intervals of which the chord is composed, and this follows, as a matter of course from § 27, and will occasion no astonishment or difficulty to those who have investigated the doctrine of inversion of intervals. From §§ 28 & 29, and their observations, it follows, 1st. that in the first inversion of the triad, the original* third becomes the bass note, and the root becomes the sixth of the bass note, while the original fifth becomes the third of the bass note; and that if in the original triad the third was major, in the inversion the sixth will be minor, and *vice versa;* and 2d, that in the second inversion of the triad, the original fifth becomes

---

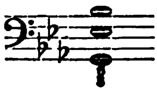
* Note. The term Original is here used (in preference to the word fundamental, as given by G. Weber; see his Theory, § 58) to designate the note which stood in the primary form of the chord, thus, Ex. 103, G is the original third, and B♭ the original fifth; and so in Ex. 104, and also in Ex. 105.

In this triad, Ex. 106, C is the original third, and E the original fifth, and so of all triads.

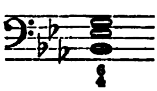
EXAMPLE 103.



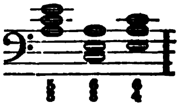
EXAMPLE 104.



EXAMPLE 105.



EXAMPLE 106.



the bass note, the root becomes the fourth of the bass note, and the third becomes the sixth of the bass note. See, in confirmation of this, Examples 97, 98, 99, 101, and 102. This consideration serves to elucidate and confirm § 52, Obs. 1.

§ 54. It follows from § 41, that the second inversion of the triad (that is, the chord of the sixth and fourth) partakes somewhat of the nature of a discord, since the interval of the fourth (see § 16) is in its nature discordant.

Obs. Here is a matter which has for a hundred years puzzled the brains of theorists, who have in turn puzzled the brains of their readers by their contradictory and inconsistent statements and arguments. Among others, **Choron**, in his notes to **Albrechtsberger**'s Treatise, says "*When the perfect fourth is combined with a minor or major sixth, it is commonly called a consonant fourth; but if combined with the fifth, it is called a dissonant fourth, and it is evident that in this latter case, the fourth becomes dissonant, not as fourth, but as second to the fifth. Whence it follows* (?) *that the fourth by itself is consonant.*"

To this it may be replied that it is not all evident that the fourth becomes dissonant merely "as second to the fifth," especially as we reckon the interval always from the root of the chord, and not from the nearest note; (See Ex. 84, and remarks); and if it was so, it would by no means necessarily follow that the fourth is in itself a consonant interval; and when we find, as we presently shall, (see remarks on resolution, in the next chapter) that a discord in its nature demands a resolution, (i. e. a succeeding progression, according to rule) and that the chord of $^6_4$ does demand a certain resolution, or progression, the matter appears to be settled.

A great deal of verbal subtlety has been wasted, and worse than wasted, on this point, to the delectation of prolix theorists, but unfortunately to the utter confusion and bewilderment of students, who have been quite unable to comprehend why three and two should make five and yet two and three be six. **Arnold Merrick**, the English Translator of **Albrechtsberger**'s Treatise, says in a note, "*Unquestionably* (!) *the perfect fourth, like the perfect fifth, is a consonant interval, by itself;* yet in *many combinations, it must, like the fifth* (!), be treated *as a discord.*" If Mr Merrick will point out a single instance from any classical composer, where the perfect fifth, as a fifth, *is* treated as a discord, it may then be readily conceded that the fourth is, *unquestionably*, a concord. But not till then.

§ 55. The first inversion of the triad, or chord of $^6_3$, cannot properly be said to be a discord, since, although the root lies a fourth above the original fifth (See Ex. 97), yet according to § 41, Obs. 2, the chord is not composed in part of a fourth, but of a bass note, its third and sixth.

This being the case, we will call it an IMPERFECT CONCORD.

Obs. All those theorists who claim the fourth as a consonant, admit both the chords of $^{6}_{3}$ and $^{6}_{4}$ to be imperfect; but an imperfect chord must have either one or more dissonant or imperfect intervals, either in construction or in the relation of the notes to each other.

But if the fourth is a consonance, then these two chords are composed of consonant intervals, and cannot be said to be imperfect. To be consistent, they should classify the $^{6}_{3}$ and $^{6}_{4}$ as perfect concords. The fact is, that in calling these imperfect chords, they admit the fourth to be something else than a consonance.

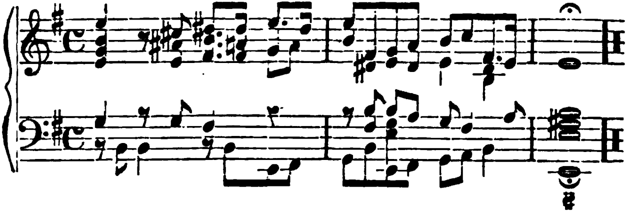
The calling the fourth "sometimes consonant and at other times dissonant," seems an obvious absurdity, a kind of "dodge" whereby to escape from inconsistency and contradiction. I trust the student is by this time satisfied with the statement found in § 16, Obs. This will be farther touched upon, when we come to treat of progression. (See § 257).

§ 56. From sections 54 and 55, it follows that the only perfect concord is the triad in its primary form, that is, uninverted; and of course, neither the imperfect or diminished triad is thus reckoned, on account of § 41, and § 16.

Obs. That this must be true, will be readily seen, when we reflect that the triad (either major or minor) is the only chord which gives the idea of finality; inasmuch as, at the close of a piece of music, the final chord must always be $^{5}_{3}$, and never $^{6}_{3}$. or $^{6}_{4}$, or any other combination of notes whatever.

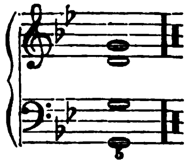
Obs. 2. The older composers went farther than this even, and admitted only the MAJOR triad to be a perfect concord; and thus we find that GIBBONS, PURCELL, TALLIS, BIRD, together with nearly all the old English composers, and in later times SEBASTIAN BACH, and even, in many instances HANDEL, have concluded pieces in the minor mode with the major chord of the same key; thus S. BACH concludes a remarkably fine fugue in E minor, thus;

EXAMPLE 107.



and in some instances GIBBONS, BIRD, and TALLIS have omitted the third in the concluding chord, rather than write a minor chord, thus:

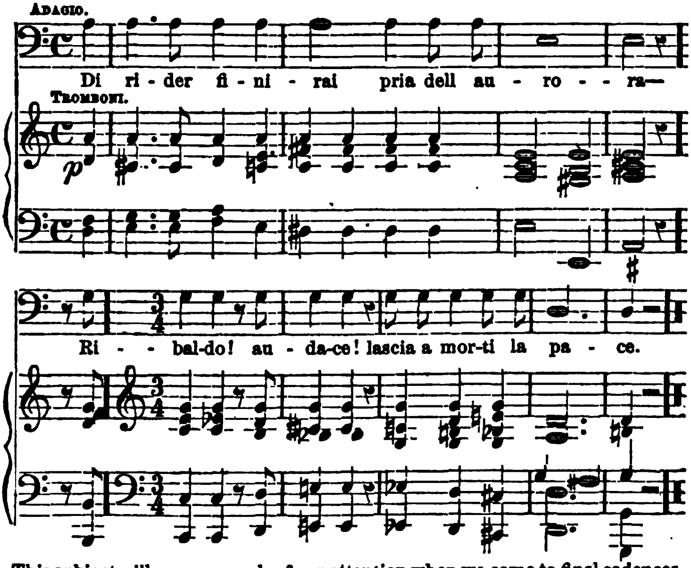
EXAMPLE 108.



It cannot be denied that Ex. 107 has an infinitely better effect as it is, than it would have, if the last chord was $\begin{smallmatrix}B\\G\natural\\E\end{smallmatrix}$: yet in our day, accustomed as we are to hearing pieces conclude with the minor triad, Ex. 108 sounds extremely crude and barbarous,— inasmuch as by omitting the distinguishing note, whether a major or minor third, the ear remains almost as unsatisfied as if the last chord had been a discord.

Examples like Ex. 107 might be brought without number, did our space admit; for instance, MOZART, in his Don Giovanni, closes the chorus in D minor (Where the Don is driven away by devils) with the chord of D major; and a still more remarkable instance occurs in the same opera, at the place where the statue of the Commendatore addresses Don Giovanni thus:

EXAMPLE 109. MOZART.

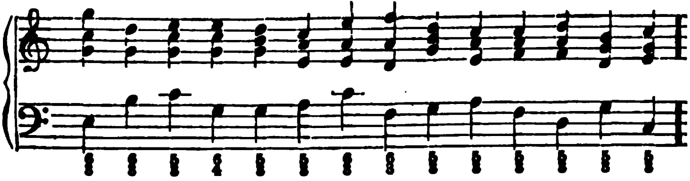


ADAGIO.
Di ri - der fi - ni - rai pria dell au - ro - - ra—
TROMBONI.
p
Ri - - bal-do! au - da-ce! lascia a mor-ti la pa - ce.

This subject will occupy much of our attention when we come to final cadences.

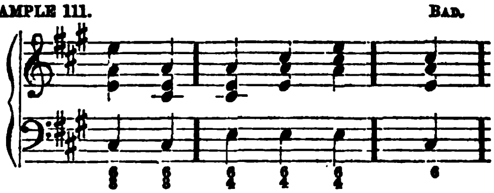
§ 57. **The inversions and positions of a chord may occur together, or in combination.**

EXAMPLE 110.



Obs. It is customary not to use the first inversion of the triad in combination with the teirce position, for good reasons which will appear, when we study the harmonic effect of chords, hereafter (§ 113, B). With this single exception either inversion of the triad may occur with either position.

EXAMPLE 111.

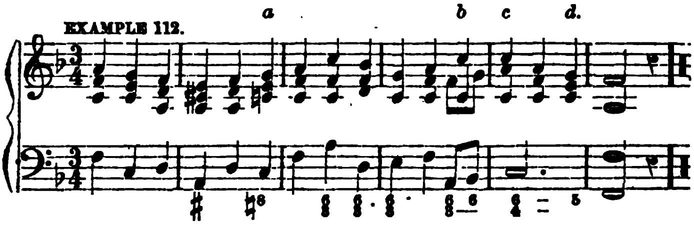


All the above examples are of good effect except the final one, which sounds muddy and inharmonious.

§ 58. In actual practice, it is customary to abbreviate the figuring of these chords, namely the triad and its two inversions: thereby preventing the perplexity which a great number of figures would produce.

A. The triad is left with no figures; except where two or more chords occur on one bass note, it becomes necessary to indicate both; and when a chromatic sign is used in the chord, it is placed below the bass note, in exact conformity with § 21 & 22.

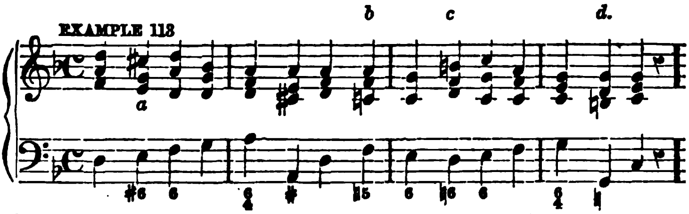
EXAMPLE 112.



Here, the first three chords being triads in their primary form require no figuring; the next having C♯, requires a ♯ under the bass note, in conformity with § 22,— at *a* the double root (§ 46) having a ♮ to cancel the sharp in the first chord of that measure, requires that it should be so indicated in the figuring; at *b*, the dash is used, according to § 23; at *c*, the chord is figured $\substack{6\\4}$, although there is no fourth, (for an explanation of this, see § 59); at *d*, the common chord is figured in pursuance of § 58, clause 1.

B. The first inversion of the triad is generally figured 6, since the 3 is superfluous; inasmuch as by the figure 6 alone, we understand that a chord of the sixth and third is meant.

EXAMPLE 113



Here, at *a* and *c* the figure 6 has a chromatic sign before it, to indicate the use of the same sign in the upper part; at *b* the 5 has a natural, as directed by the concluding sentence of clause 1; at *d* the ♮ is used alone without the 3.

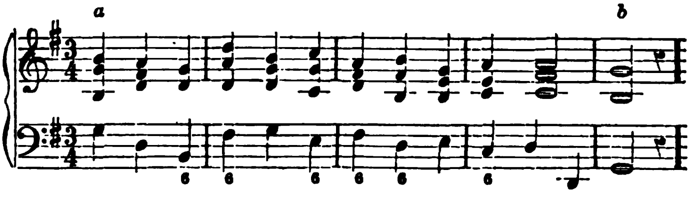
C. The second inversion of the triad is uniformly figured in full, $^6_4$, to distinguish it from other chords which have the interval of the fourth. (§ 111, F, and Obs.)

See Examples 112 and 113.

§ 59. When one of the notes of the triad is doubled once or twice, we may omit either of the other notes without materially affecting the nature of the chord.

Observe Ex. 112, *c*, and also the final chord.

EXAMPLE 114.



At *a* is the triad of G major, with the fifth omitted, and at *b* the same.

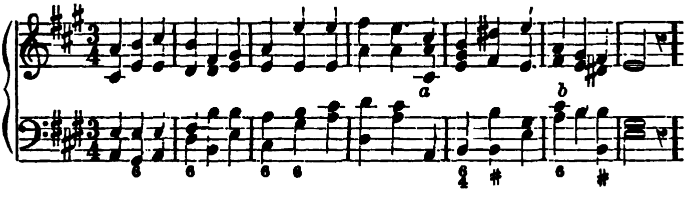
Obs. 1. We must never omit the third in the final chord of a piece, though we may the fifth; (See Ex. 108); and whenever the third is doubled, the fifth should not be omitted, for a reason which will appear when we consider the harmonic effect of chords in different positions with dispersed harmony, the first chord of the above Example is therefore faulty.

Obs. 2. As the harmonic effect of chords depends upon many considerations, such as the position of the chord, the relation of the accessory notes to each other, and, more than all, in the preceding and subsequent progressions, we cannot treat of their nature at all successfully or intelligibly, until we have first become acquainted with the laws of progression, and the preparation and resolution of discords.

§ 60. All the preceding remarks on figuring are equally applicable to each and every species of triad.

The student should now write all the possible triads, in both full and dispersed harmony, with all the inversions and positions.

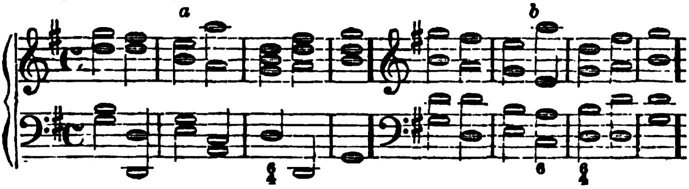
EXAMPLE 115.



We may remark that *a* and *b* seem to violate the second part of § 59, Obs. 1, as exemplified in Ex. 114, *a*: but this form is much less objectionable in a minor than in a major chord.

In writing his exercises one should take care not to disperse the notes of the chord too much, as that would give a thin effect, neither should he allow two notes which form between themselves the interval of a fourth, to stand far removed from the other notes of the chord.

EXAMPLE 116.



The student can compare the relative effect of *a* and *b*, and judge of the correctness of the above observation. The latter part of this observation, abundantly proved by the first and second chords at *a*, seem to bear significantly on the question of the consonance or dissonance of the fourth. See § 54, Obs.

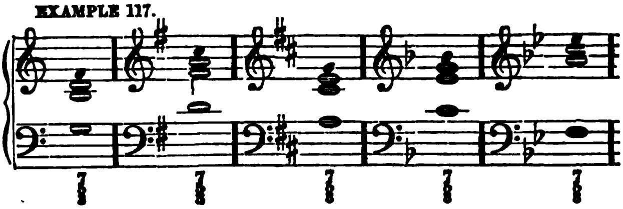
Having made ourselves thoroughly familiar with all the triads in their various positions and situations, we may now proceed to the next chapter.

CHAPTER FOURTH.

CHORDS OF THE SEVENTH.

§ 61. When to the triad, we add the interval of the minor seventh, the combination is called THE CHORD OF THE SEVENTH.

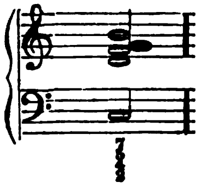
EXAMPLE 117.



Here are chords of the seventh founded on the dominants of C, G, D, F, and B♭,— the original triads are written with white, and the sevenths with black notes.

Obs. Chords are sometimes found with major sevenths, as, for Ex.

EXAMPLE 118.

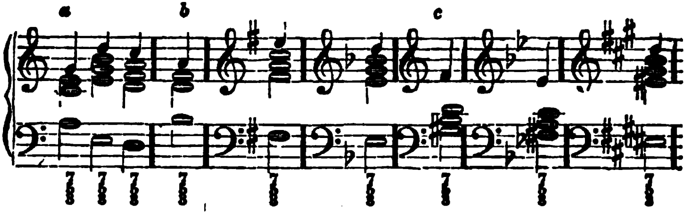


but these are either merely anomalous and rare combinations; or, as above, accounted for on a totally different principle. (§ 108.)

See also articles, SUSPENSION and ANTICIPATION.

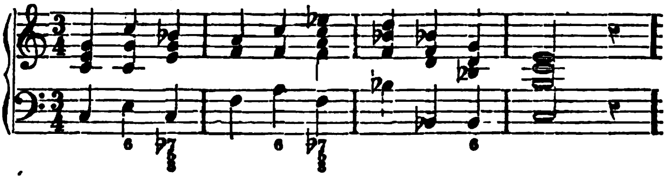
§ 62. A. From sections 43, 45 and 61, it follows that there are four species of chords of the seventh; the first species, (See Ex. 117) is founded on the major triad; the second species on the minor triad, (See Ex. 119, *a*) the third species on the imperfect triad (Ex. 119, *b*,) and the fourth species on the diminished triad, (Ex. 119, *c*).

EXAMPLE 119.



Obs. 1. The first species of seventh is commonly called the DOMINANT SEVENTH, because it can only occur on the triad of the dominant; inasmuch as if founded on the sub-dominant or tonic triads, a chromatic sign would be necessary to form the minor seventh, and this would render the original triad a dominant to a new key; thus,

EXAMPLE 120.



Here, though the signature be that of the Key of C, yet the ear declares the phrase to be in the key of F, excepting the third measure, which is in the key of B♭,— since the B♭ in the third chord transforms the tonic into the dominant of F, and the E♭ in the sixth chord transform the tonic F, into a dominant to B♭; this will appear much more plainly when we come to speak of the resolution of this chord.

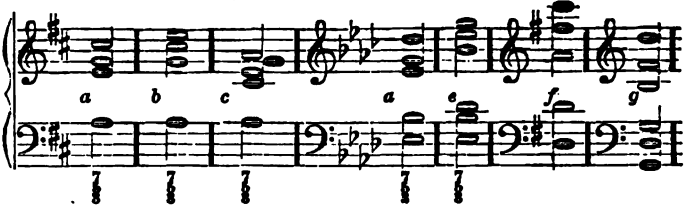
Obs. 2. The fourth species of seventh is called the CHORD OF THE DIMINISHED SEVENTH; and sometimes the EQUIVOCAL CHORD, because it gives no idea of any particular tonic, but may resolve in a variety of ways.

Obs. 3. The propriety of this classification appears obvious, and yet no one except G. Weber even so much as hints at it. This is the more strange, as all Theorists and writers on Thorough Bass give the same derivation to the sevenths in general, namely, as founded on the triad; now as there are four species of triads, why not four species of sevenths? and yet, almost every writer, has classified the second and third species of sevenths differently. This will be examined more at length, under each species of seventh.

Obs. 4. Like the triad, the seventh may have the root doubled, without affecting its nature—See § 46, and also Ex. 119, second, third, fifth and sixth chords, and Ex. 120, sixth chord.

B. Like the triad, the chord of the seventh may be written in full, close, or dispersed harmony, (§ 44, Obs. 1, and § 47), and may also appear in different positions, (§ 48).

EXAMPLE 121.



Obs. 1. When the root is the highest note, the chord may be said to be in its *octave position;* when the third is uppermost, in its *tierce position*, when the fifth is uppermost, in its *quint position*, and when the seventh is uppermost, in its *seventh position;* for examples of these, see for the octave position Ex. 121, *c*, the tierce, *a* and *e;* the quint, *b* and *g*, the seventh *f*, and all the chords in Ex. 117.

Obs. 2. When writing for voices, or in four parts, we must not double the seventh, (though we may any other note) for a reason which will appear hereafter.

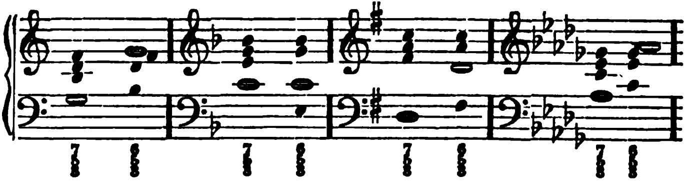
Obs. 3. With the above exception, sections 47 and 49 apply equally to all chords of the seventh.

The student should now write out, in both close and dispersed harmony, and in every position, each species of the chord of the seventh founded on every possible tonic, and should then play them over, in order to familiarize himself with both the look and sound of these chords.

This is indispensably necessary, inasmuch as every musician should be able to name a chord instantly, either by looking at the notes as written, or on hearing it.

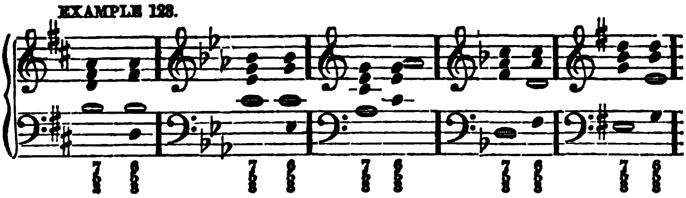
§ 63. In like manner with the triad, the chords of the seventh are susceptible of inversion. When the original third becomes the bass note, the chord is said to be in its first inversion.

EXAMPLE 122.



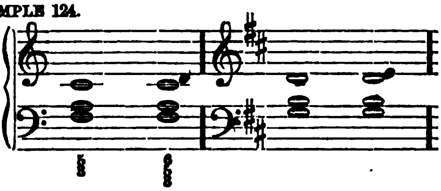
Here are examples of the first inversion of four dominant sevenths; the root is written with a white, and the accessory notes with black notes.

EXAMPLE 123.



Obs. 1. The first inversion of the second species of seventh is classed by many writers as a distinct chord, named the "*Subdominant Sixth,*" and stated by them to be derived from the sub-dominant triad, by adding the sixth, thus,

EXAMPLE 124.

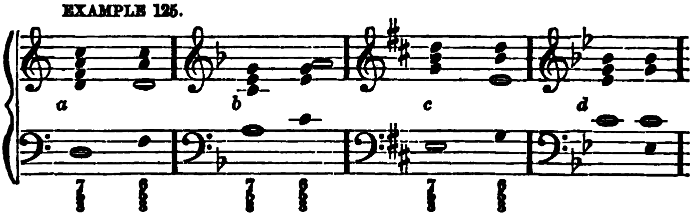


We do not see the necessity for this far-fetched and needlessly abstruse derivation. There is nothing in the nature or resolution of the chord (as will appear, hereafter) to prevent its being classified in this simple and natural way.

It would appear about as rational and philosophic to classify the first inversion of the dominant seventh, (Ex. 122) as the "leading note sixth," since we might form it by adding the sixth to the imperfect triad.

Obs. 2. Although in Ex. 123, the sevenths are all founded on the Sub-Mediant triad, we can with equal propriety found them on either the supertonic or the mediant triads.

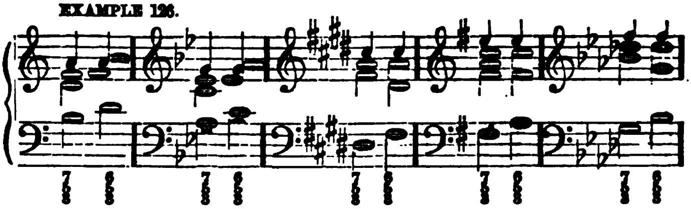
EXAMPLE 125.



At *a*, *c*, and *d* are chords of the second species of seventh, founded on the Supertonic; at *b*, one founded on the mediant.

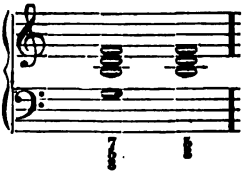
This chord, founded on the supertonic, might with some propriety be called a subdominant sixth; but as the chord is precisely the same, whether founded on the Mediant, Supertonic or Sub-Mediant, it seems quite correct to consider them as the same chord in effect.

EXAMPLE 126.



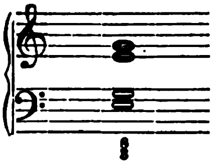
Obs. 3. Some theorists classify the imperfect triad as a dominant seventh with the root omitted, thus,

EXAMPLE 127.



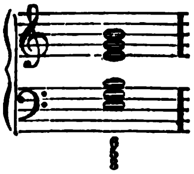
but this is obviously improper, since we can by no means omit the root of a chord, without entirely changing its nature; thus if we omit the root of a triad,

EXAMPLE 128.



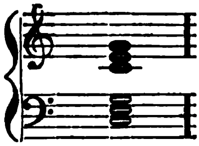
we leave it undetermined, both to the eye and the ear, what the chord is intended to be; as Ex. 128 stands, it may be either the chord of E minor.

EXAMPLE 129.



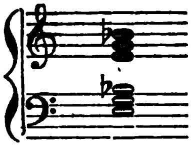
with the fifth omitted, or it might be perhaps, the chord of C major,

EXAMPLE 130.



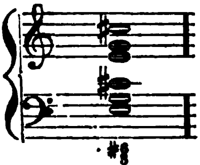
or even the imperfect chord of E,

EXAMPLE 181.



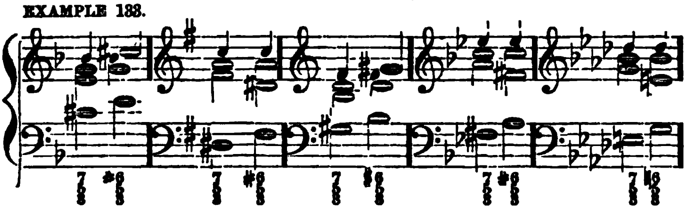
or the first inversion of the diminished chord of C, thus,

EXAMPLE 182.



or even other combinations; now if we admit one omission of the root of a chord, we must all, and so great difficulty and embarrassment would ensue, and thus it follows from § 40, that the root of a chord cannot be omitted. Neither is this at all inconsistent with § 59, or Ex. 112, *b*, since these depend on entirely different principles, which will be explained among the laws of progression Obs. 4. In like manner we cannot omit the note which gives a chord its peculiar effect and denomination; for instance, if we omit the interval of the seventh, from the chord of that name, it follows from § 61 that the chord is no longer a chord of the seventh, but a triad,— So if we omit the root of the chord of the seventh, the chord is no longer a chord of the seventh, but a triad. This appears as plain as the proposition that if we extract the coffee from a cup of coffee, it ceases to be coffee, and becomes merely hot water.

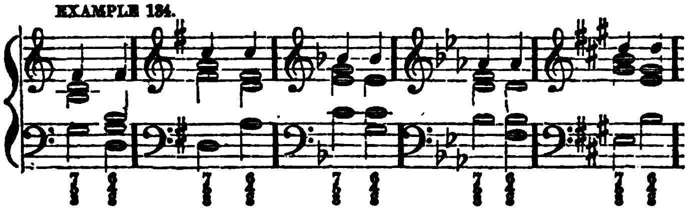
EXAMPLE 183.



Here are specimens of the diminished seventh, with its first inversion.

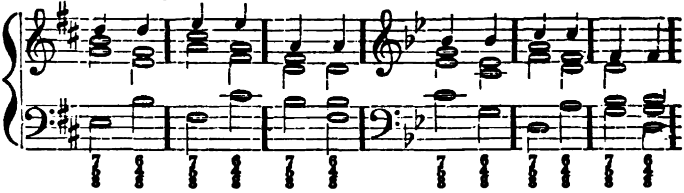
§ 64. When the original fifth becomes the bass note, the chord of the seventh is said to be in its second inversion.

EXAMPLE 184.



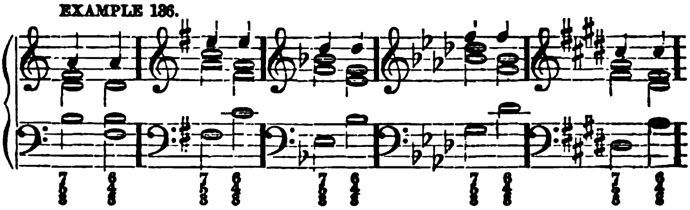
Here are five dominant sevenths, with their second inversions.

EXAMPLE 135.



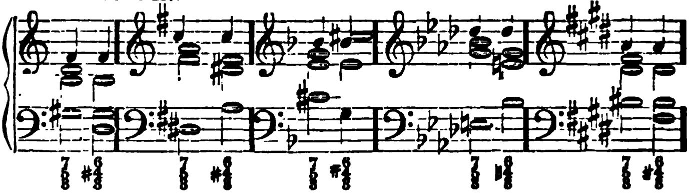
Above are given six of the second species of sevenths, with their second inversions.

EXAMPLE 136.



Here are five specimens of the third species of seventh, with their second inversions.

EXAMPLE 137.

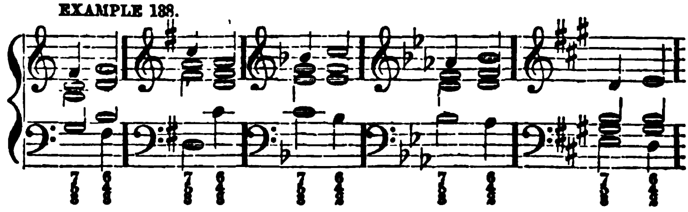


Here are five diminished sevenths with their second inversions.

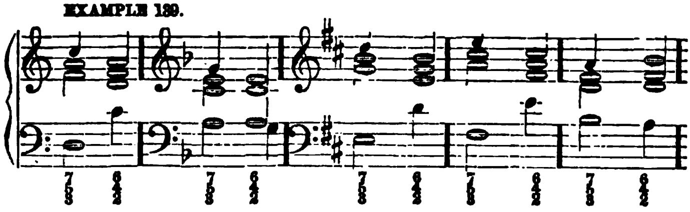
§ 65. When the original seventh is the bass-note the chord is said to be in its third inversion.

(See § 52, Obs. 2.)

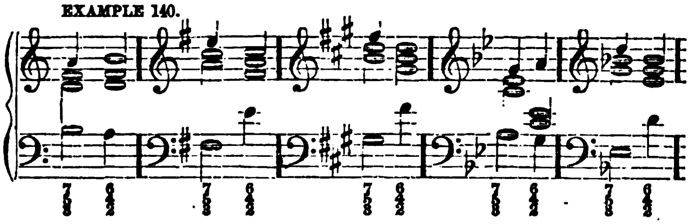
EXAMPLE 138.



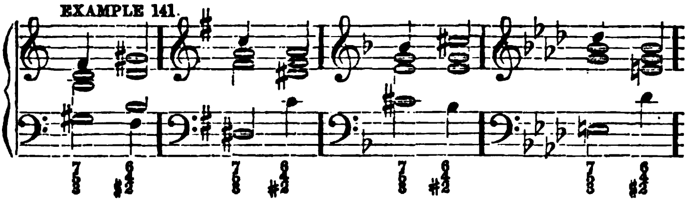
EXAMPLE 139.



EXAMPLE 140.



EXAMPLE 141.

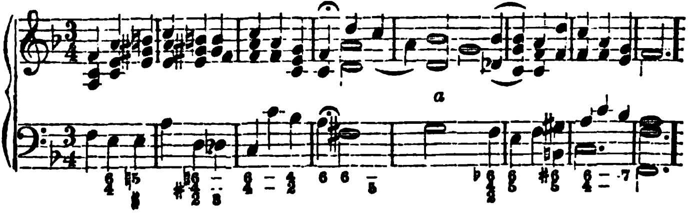


At Ex. 138 are examples of dominant sevenths with their third inversions; at Ex. 139, the second species of sevenths, at Ex. 140 the third species, and at Ex. 141 examples of diminished sevenths, all with third inversions.

§ 66. In actual practice, it is customary to abbreviate the figuring of the sevenths and their inversions; the first inversion is figured $^{6}_{5}$, omitting the 3; the second inversion is figured $^{4}_{3}$, omitting the 6; the third inversion is figured $^{4}_{2}$, omitting the 6, and the original chord, uninverted, is figured 7, only.

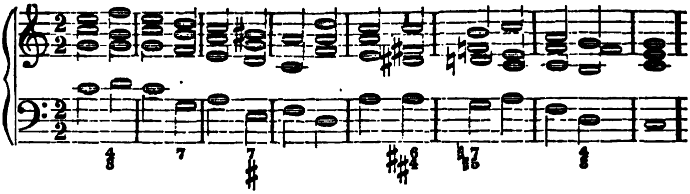
Of course, if any of the notes of the chord have chromatic signs prefixed to them, they must be indicated in the figuring. (§ 21).

EXAMPLE 142.



At *a* is an effect called SUSPENSION, which will be noticed hereafter; it is not here indicated by the figures.

EXAMPLE 143.



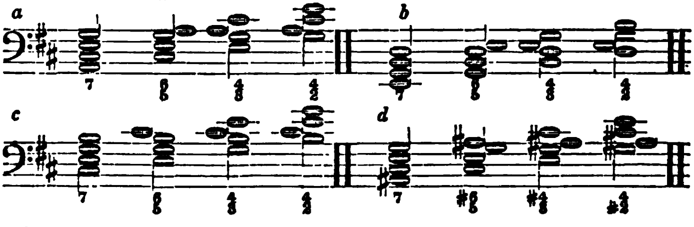
The above examples are conformable to § 58, as well as § 66.

§ 67. The first inversion of the chord of the seventh is named THE CHORD OF THE SIXTH AND FIFTH, (of the first, second, third, or fourth species, as may be); the second inversion is named THE CHORD OF THE FOURTH AND THIRD, (mentioning the species); and the third inversion is called THE CHORD OF THE FOURTH AND SECOND.

Obs. 1. It will be seen that these names describe the intervals of which the chord is composed, with sufficient clearness.

Obs. 2. The sagacious student will have remarked from the figuring of these inversions, that in the first inversion of the seventh, the original fifth becomes the third of the bass note, the original seventh a fifth from the bass note, and the root lies in the relation of a sixth to the bass note; in the second inversion, the original seventh is a third from the bass note, the original third a sixth from the bass note, and the root a fourth from the bass note; in the third inversion, the root is a second above the bass note, the original third lies at the distance of a fourth, and the original fifth at the distance of a sixth from the bass note.

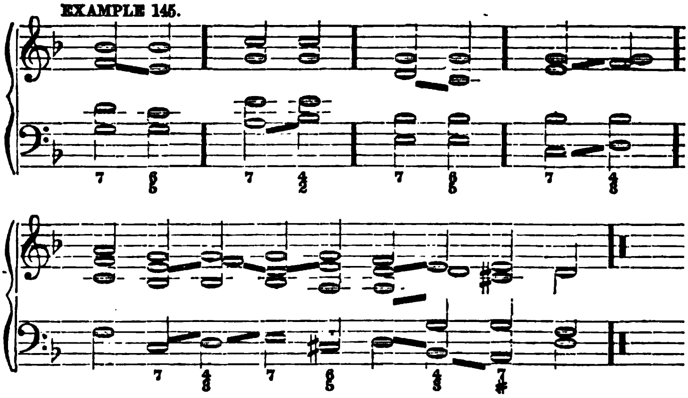
EXAMPLE 144.



At *a* are the inversions of the dominant seventh, at *b* of the second species, at *c* of the third, and at *d* of the fourth species of sevenths.

Obs. 3. By comparing these four divisions, it may be seen that by the change of one or two notes, we can transform one of the species of sevenths into another; thus by changing the D in the first chord at *b*, we have the same combination as the second chord in *c*. Some of these sudden and easy transformations are here given. It will be an excellent exercise for the student to discover others by himself.

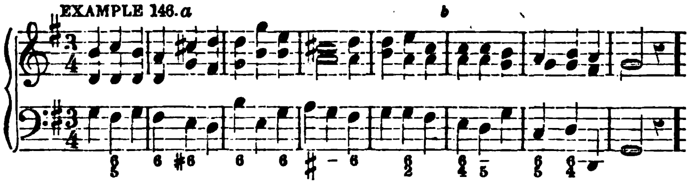
EXAMPLE 145.



The dashes show which notes move, to change the species of seventh. This subject will be continued in a future chapter.

§ 68. We may omit any note of the chord of the seventh or its inversions, except the root, and the original seventh. (see Ex. 127, and remarks.)

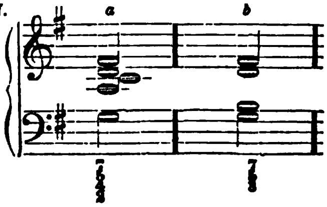
EXAMPLE 146.



Here the chords marked *a* and *b* are not sevenths, but imperfect triads. This omission is necessary when we wish to write in three parts. It may be observed that the final note in the above example gives almost as full an idea of the triad of G, as if B and D had been written with it; this arises from the fact that the tonic has been so firmly fixed in the mind by the preceding progressions that we imagine we hear the full chord of G; this method of ending is preferable to that given in Ex. 108.

§ 69. Besides the four species of sevenths classified above, there are still others, which are however either anomalous chords, occurring but very rarely, or merely inversions of the chords of the eleventh and thirteenth, which see.

EXAMPLE 147.



Here are specimens of apparent sevenths, which do not come under sections 61 or 62, and yet do not form a distinct species of seventh.

CHAPTER FIFTH.

OF RESOLUTION OF DISCORDS, AND PARTICULARLY OF THE CHORDS OF $^{6}_{4}$, 7, $^{6}_{5}$, $^{4}_{3}$, AND $^{4}_{2}$.

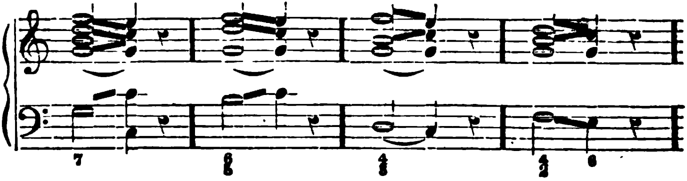
§ 70. By the term Resolution, is meant the passing of the notes of a discord into the succeeding chord.

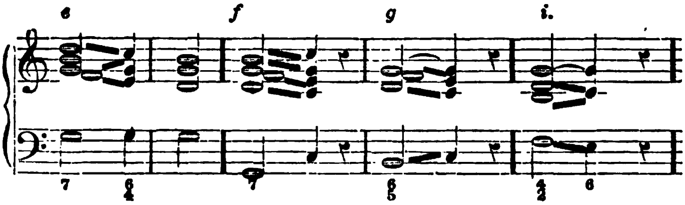
Obs. 1. The ordinary definition, that "resolution is the passing of the notes of a discord into those of a succeeding concord," appears too restrictive, since, as will be seen, the notes of a discord do not invariably pass into a succeeding concord, but often into a succeeding discord.

Obs. 2. It follows from the definitions given above, that there is something in the nature of a discord which requires a progression, a movement, which demands a succeeding chord; and therefore it also follows that we must not end a piece of music with a discord. (See § 54, Obs.)

§ 71. The principal resolution of the dominant seventh and its inversions is into the tonic triad, or one of its inversions, and to effect this, the root may ascend a fourth, or descend a fifth, or if doubled, one of the notes may be repeated; the original third moves up a second; the original fifth moves either up or down a second; and the original seventh moves down a second.

EXAMPLE 148.

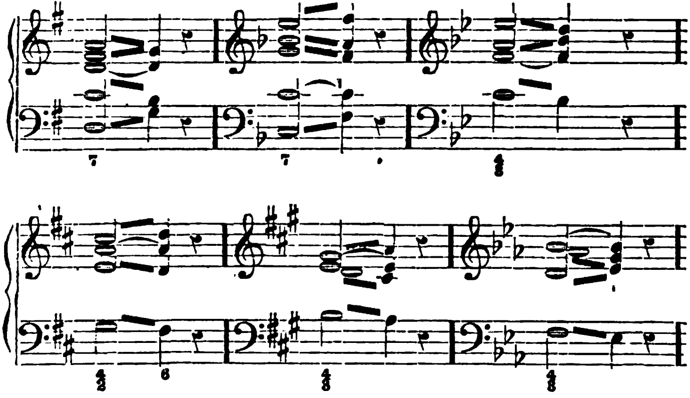




Above, the sevenths are written with white, and their resolutions with black notes. At *a*, is seen the principal resolution of the dominant seventh; at *e* and *f* the same, except that the seventh is in different positions: at *b*, is the principal resolution of the chord of $^{6}_{5}$, and at *g* the same; at *c* is the principal resolution of the chord of $^{4}_{3}$; at *d* and *i* of the chord of $^{4}_{2}$.

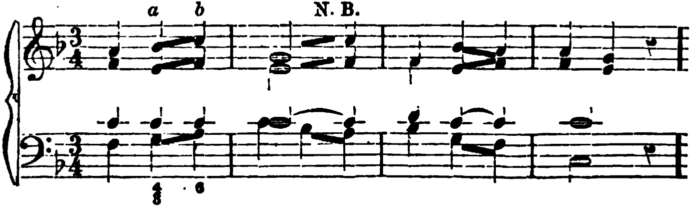
In any other key than C, the resolution would be the same, thus:

EXAMPLE 149.



§ 72. There is one variation in the principal resolution of the second inversion of the dominant seventh, namely, where both the bass and melody move up by degrees, the seventh may (if in the melody) move up, without producing a bad effect.

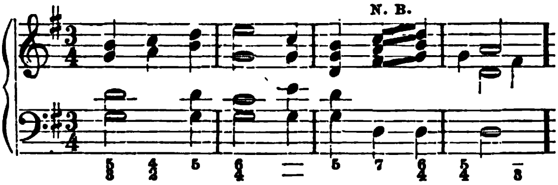
EXAMPLE 150. HAYDN.



Here, at *a* and *b*, is an example of this irregular movement of the seventh. The N. B. points out a place of frequent occurrence in the more modern writers, where the original fifth ascends a fourth to the next chord; this is accounted for on the ground that it is the melody, and that we are not bound in that part to observe the rules with the same strictness as in any other part; this might also apply to *a* and *b*.

Obs. Some composers have allowed themselves to write a melody and accompany it thus:

EXAMPLE 151.

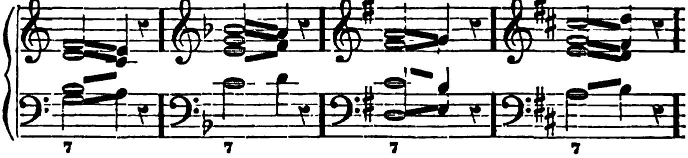


I think the passage marked N. B. has a bad effect; and the same melody in the first measure sounds much better. The first and last measures of Ex. 151 contain chords not yet investigated, but which will soon be treated of.

§ 73. The SECOND resolution of the dominant seventh, is into the relative minor of the tonic; and to effect this, the root moves up a second, the third up a second, the fifth down a second, and the seventh down a second.

N. B. Neither of the inversions of the chord can take this resolution, with good effect.

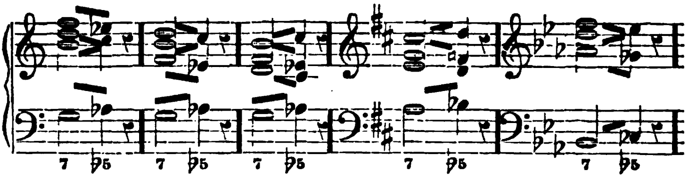
EXAMPLE 152.



It may be observed that none of the notes may be doubled, in this resolution. This will be accounted for when we speak of progression.

§ 74. The THIRD resolution of the dominant seventh takes place when the root moves up a minor second, the third up a second, the fifth down a second, and the seventh down a major second. This resolution, like the preceding one, cannot be used for any of the inversions, neither may any of the parts be doubled.

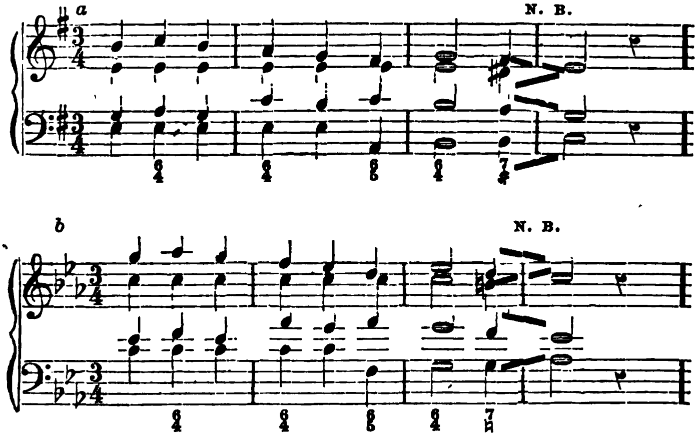
EXAMPLE 153.



Mozart and **Haydn** were, it is believed, the first to make much use of this very effective progression, which has now become extremely frequent.

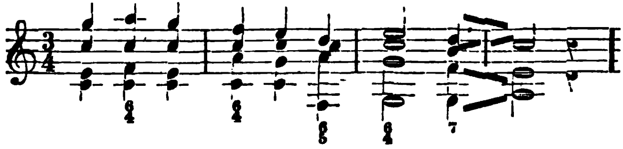
Obs. 1. This resolution is apparently derived from the second resolution, taken in the minor mode; thus, if we were writing in the key of E minor, and wished to resolve the chord of its dominant seventh in a manner analagous to the second resolution, § 73, we should proceed in this way.

EXAMPLE 154.



At *a* is a passage, showing at N. B. the third resolution; at *b* is the same passage transposed into the key of C minor. Let the student now merely erase the flats from *b*, and play the passage in C major, and he will have an example of the second resolution, § 73, thus:

EXAMPLE 155.

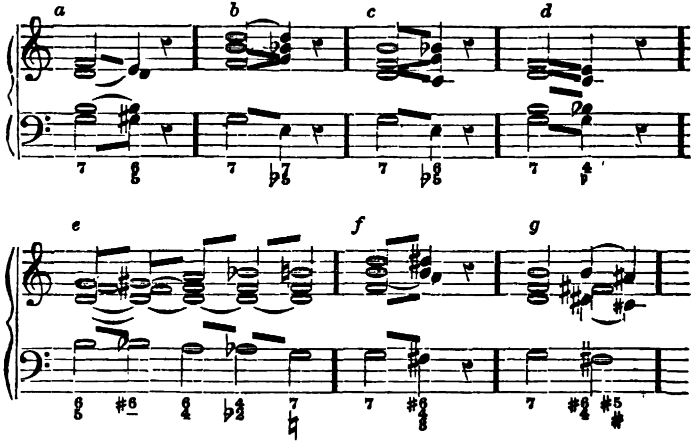


Inasmuch as passages like those in Ex. 153 are quite common, even in the major mode, it was thought proper to give this a distinct classification.

Obs. 2. Some writers call this third resolution a TRANSITION, but I think improperly, when we consider its derivation, and use in the minor key, where it certainly is not a transition, and if not there, then not at all. This matter will receive due consideration hereafter. (§ 202, Obs.)

§ 75. The FOURTH resolution of the chord of the seventh takes place, when, by means of chromatic signs, or even without them, we pass into other sevenths, either in other keys, or of some other species, or even into other chords, more or less remote.

EXAMPLE 156.



Above at *a*, is a passage from the dominant seventh to the first inversion of the dominant of the relative minor; at *b* the species of seventh is changed,—at *c* the change is to the dominant seventh (first inversion) of the sub-dominant; at *d*, into the second inversion of the same; at *e* is a passage, remarkable for this circumstance, that while the two intermediate parts are the same notes in each chord, by the mere simultaneous chromatic rising of the melody and falling of the bass, four different chords of the seventh and one $^{6}_{4}$ are produced, at *f* is a change to the second inversion of the dominant seventh of the mediant; at *g* to the second inversion of the perfect triad of the leading-note, followed by its dominant. Although these resolutions are the principal ones of the fourth species, yet there are some other important ones, which may be discovered by the student who has investigated § 67 Obs. 3, in connection with Ex. 144.

Obs. 1. These second, third and fourth species of resolutions are commonly classified as INTERRUPTED resolutions, and said by some writers to be used "by license." Now, inasmuch as they are all of practical use and frequent occurrence, it has appeared to me better to classify them according to their use by the best masters, rather than to merely blindly "follow in the footsteps of my illustrious predecessors," and bewilder my readers, as they have done theirs, by a swarm of "exceptions," "catachreses," and "licenses," all of them arising from the defects of the definition of the word *resolution*. The old rule, that "every discord must be resolved by a concord," is so completely contradicted and disproved by almost every page of the classical composers, especially by Haydn, Mozart, Beethoven and Mendelssohn, that it seems quite absurd to give a rule of practice, the exceptions to which are twice as frequent as the observances. And when we consider that the "rules" of musical composition are nothing more or less than statements of what produces a good and what a bad effect, I see no reason for declaring that to be a bad effect, which the taste of every adept and every great composer has pronounced good.

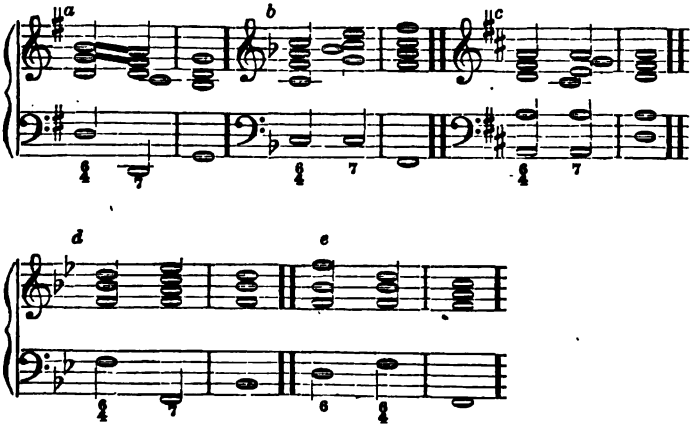
If however, any teachers using this book may happen to prefer the term "interrupted resolution," in place of those given in sections 70—75, they can easily do so, by substituting those words for "second," "third," and "fourth" species of resolution, as given in those sections.

Obs. 2. The second, third, and fourth resolutions of the dominant seventh, are called INGANNI or DECEPTIVE resolutions. Examples of their use by classical writers will be given in the Practical Exercises, at the end of the volume. (Examples 456—491).

Obs. 3. G. Weber calls these Cadences, a term I somewhat prefer to resolutions.

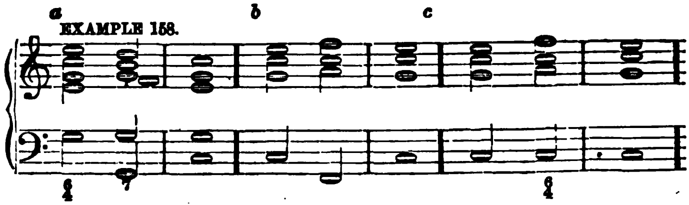
§ 76. The PRINCIPAL resolution of the chord of $^{6}_{4}$, is into the dominant, or dominant seventh.

EXAMPLE 157



At *a*, *b*, *c* and *d* are examples of this resolution of the $^{6}_{4}$, which, when combined, as above, with the principal resolution of the seventh, is called the Authentic Cadence. The chord of $^{6}_{4}$ on the tonic, or the chord of the subdominant, followed by that of the tonic is called the Plagal Cadence, and with one of these every piece of music must conclude.

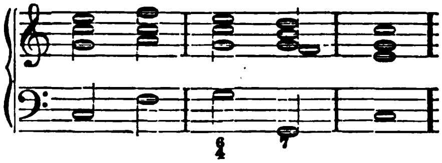
EXAMPLE 158.



At *a* is the Authentic Cadence, and at *b* and *c* the Plagal Cadence, or as it is sometimes called the Church Cadence.

The Authentic Cadence is rendered more complete and final when immediately preceded by the sub-dominant triad, thus:

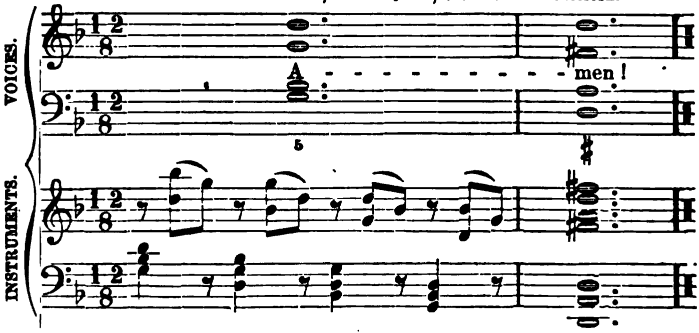
EXAMPLE 159.



Obs. 1. When the Plagal Cadence is used to end a piece of music written in the minor mode, it is usual to make the final chord a major triad. (See § 56, Obs. 2.)

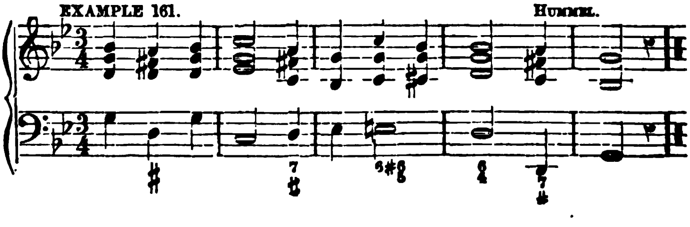
EXAMPLE 160.

MOZART, THE REQUIEM, CLOSE OF "LACRYMOSA."



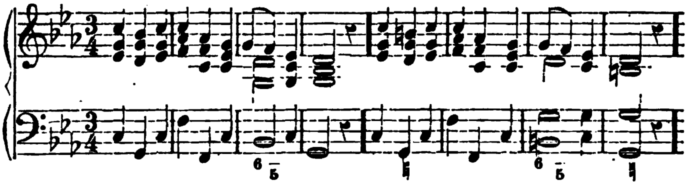
Obs. 2. In a passage in the minor mode, the dominant seventh must necessarily have either a ♯ or ♮ before its third.

EXAMPLE 161. HUMMEL.



This is so obvious that it appeared hardly worth while to make the statement, except to deduce from it this remark; that the dominant triad, as well as the dominant seventh of every tonic, must have a major third. Let us write a passage differently, and hear how detestable is the effect.

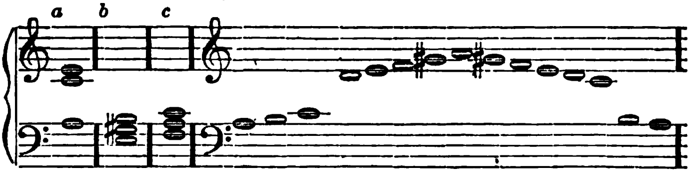
a EXAMPLE 162. *b*



Let the student play the first part, marked *a*, and then the second, marked *b*, and judge for himself.

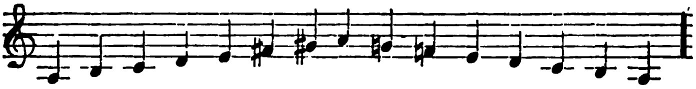
Obs. 3. It appears from the foregoing examples, that the subdominant triad of a minor tonic should have a minor third: the first two chords of the second measure both at *a* and *b*, above, sufficiently demonstrate this; and thus we get at the true form of the minor scale, deriving the supertonic and leading note from the dominant triad, and the sub-mediant from the sub-dominant triad, thus:

EXAMPLE 163.



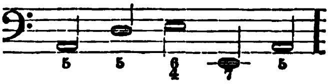
Here we have a scale upon which consistent and decided harmonies can be constructed. Let us now take the form of the minor scale given by many writers, and still adhered to by many teachers, thus:

EXAMPLE 164.



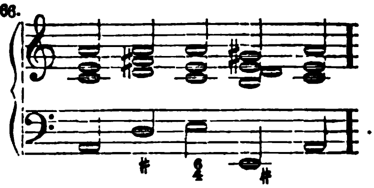
and see what kind of harmony we can construct upon that.

EXAMPLE 165.



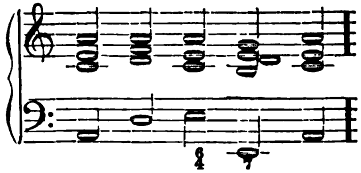
How shall we proceed? According to one side, or the ascending scale, we ought to write the passage thus:

EXAMPLE 166.



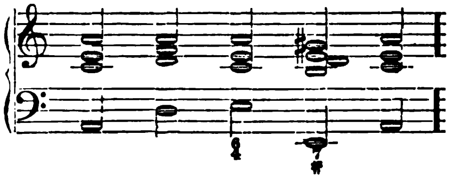
while according to the other side, or descending scale we should write thus;

EXAMPLE 167



but we find by experiment that both these Cadences sound odiously, the second worse than the first, and so well persuaded of this were the classical composers, that while often in melodic passages giving the scale as at Ex. 164, they invariably accompany the sub-dominant triad with the minor third, thus giving the authentic cadence in the minor mode in this manner.

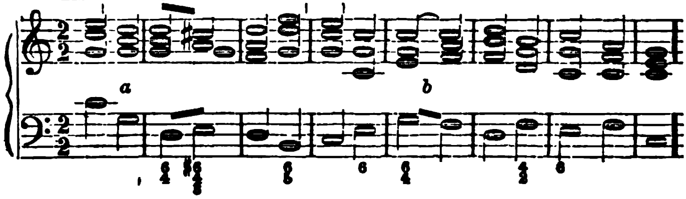
EXAMPLE 168.



This startling inconsistency is passed over in silence by most of the old writers, who probably saw the entire uselessness of any attempt to reconcile such palpable contradictions. This matter will receive more attention presently. (§ 161.)

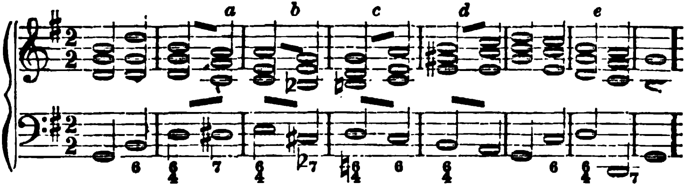
§ 77. The SECONDARY resolution of the chord of $\frac{6}{4}$, takes place when melody and bass move in opposite directions, or when some change is effected by the use of the chromatic signs.

EXAMPLE 169.



On page 74 at *a* is an instance where this secondary, or as it is often called, IRREGULAR, resolution occurs; at *b* is an example sometimes met with in composers who trust more to chance than investigation, for their good and bad effects; this is generally conceded to be unsatisfactory and disagreeable.

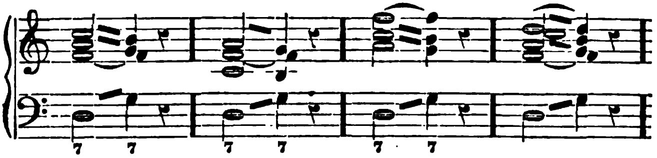
EXAMPLE 170.



At *a*, *b*, and *d*, are instances of the latter kind of irregular resolutions; at *c*, the former, and at *e* the principal resolution of the chord of $^6_4$ occur. The student is advised to make use of these irregular resolutions very sparingly, for if freely introduced, they produce an impression of vagueness and unsteadiness. (see § 210).

§ 78. The PRINCIPAL resolution of the second species of seventh, is into the dominant seventh, and to effect this, the root moves up a fourth, the third is repeated (becoming the seventh in the next chord,) and the fifth and seventh each move down a degree.

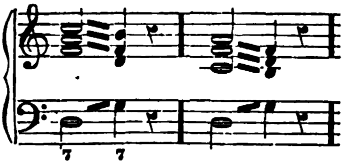
EXAMPLE 171.



In the fourth measure the root of the chord is doubled, and in this case follows the analogy of the dominant seventh. (§ 71).

Obs. Sometimes the third and fifth both skip down a third.

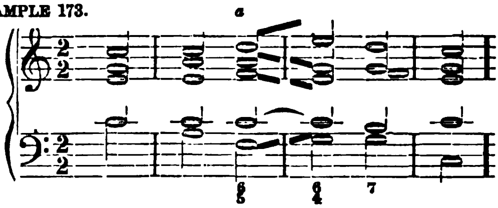
EXAMPLE 172.



This method produces a fuller form of the dominant seventh, but is not so smooth as the former.

§ 79. The first inversion of the second species of seventh frequently resolves into the chord of $^6_4$, in which case the bass note moves up a second, the original fifth moves down a second, the original seventh is repeated, and the root moves up a second.

EXAMPLE 173.

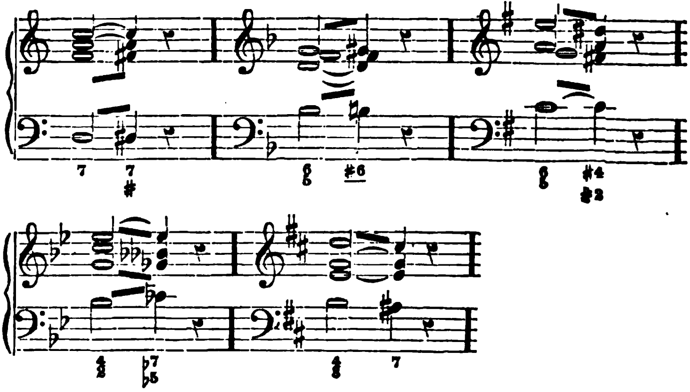


At *a* is an example of this progression. It will be seen that the original third, being doubled, moves differently in the upper and lower parts; this is to avoid a bad progression which will be indicated hereafter. (§ 121.)

Obs. This is deemed by many, the preferable method of resolving this chord, in all cases.

§ 80. The second species of chords of the seventh, and both inversions may have irregular resolutions, strictly analogous to those given in Ex. 156. (See § 75 and observations, also Ex. 145.)

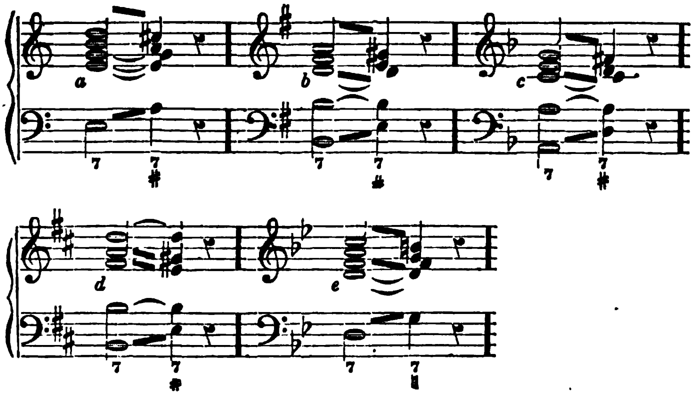
EXAMPLE 174.



Many other progressions than those given above may be discovered by the sagacious student.

§ 81. In order to prevent misapprehension, it is necessary to state that although the resolutions of chords of the second species given in the three preceding sections, are all resolutions of the second species founded on the supertonic, yet those sevenths founded on the mediant and sub-mediant resolve in precisely the same way.

EXAMPLE 175.

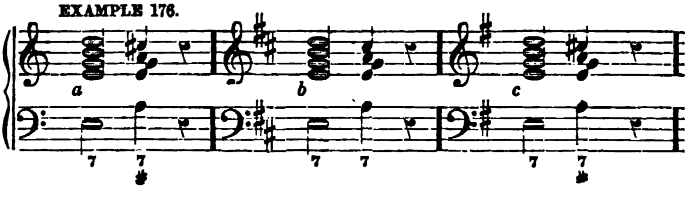


They have also the same irregular resolutions.

Obs. 1. We see that the second species of seventh when founded on the supertonic, resolves into the dominant of the tonic; (Ex. 171); when founded on the mediant, into the dominant of the supertonic, (Ex. 175, *a*, *b*, *c*, and *e*); and when founded on the sub-mediant, into the dominant of the dominant, (Ex. 175, *d*).

Obs. 2. We observe that by means of these second species of sevenths, great facilities are offered for change of key, since precisely the same notes form a combination founded on the mediant of one key, the sub-mediant of another, and the supertonic of another; thus:

EXAMPLE 176.

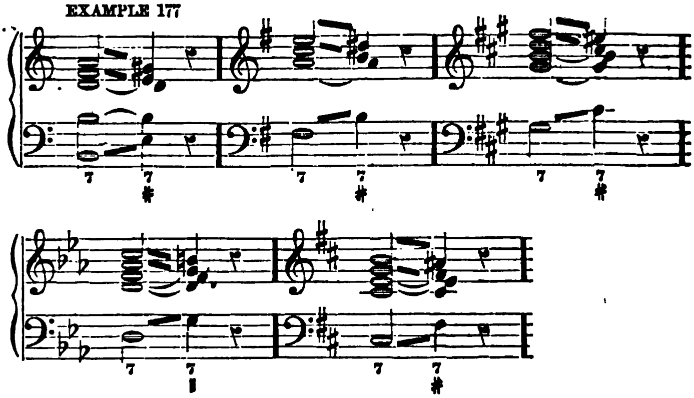


here at *a*, in the key of C is a second species of seventh founded on the mediant; at *b*, the same notes in the key of D appear as a seventh founded on the supertonic, and at *c* in the key of G, as founded on the sub-mediant.

These intricate relationships form a very curious and interesting topic of study, and will be better understood when we come to the subject of Modulation. (see § 196.)

§ 82. The PRINCIPAL resolution of the third species of seventh, is into the dominant seventh of the relative minor.

EXAMPLE 177

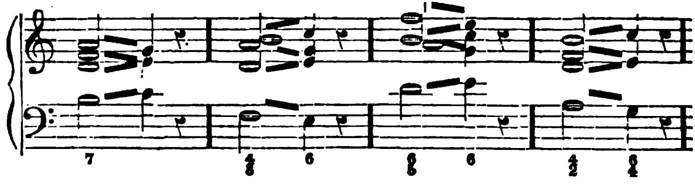


Obs. 1. It will be observed that this species of seventh follows the analogy of the second species in its resolution, as the component parts all move in precisely the same manner, see § 78, and compare examples 171 and 175.

Obs. 2. We also remark that as the second species of seventh resolves (when founded on the supertonic, its principal root) into the dominant of a major key, so this species resolves into the dominant of a minor key.

§ 83. The SECOND resolution of the third species, is directly into the tonic, and to effect this, the root moves up a degree, the third up a degree, and the fifth and seventh each down a degree.

EXAMPLE 178.

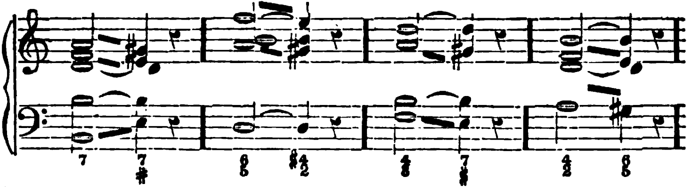


Obs. 1. When this resolution is used, none of the notes can be doubled.

Obs. 2. It was this resolution which led so many writers to classify the chord as a chord of the ninth with the root omitted. For the impropriety of such a classification, see Ex. 126 and remarks.

Obs. 3. Although in Ex. 177, the resolutions of the inversions of this chord are not given, yet in them the notes all move according to the principles of § 82, thus:

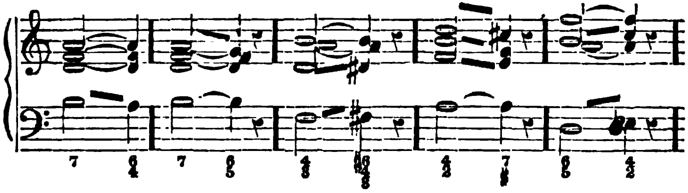
EXAMPLE 179.



Obs. 4. In fact, all the resolutions of the second and third species of sevenths are scarcely more than corollaries from § 67, Obs. 3.

B. The third species of seventh has, like the first and second species of seventh, its IRREGULAR resolutions.

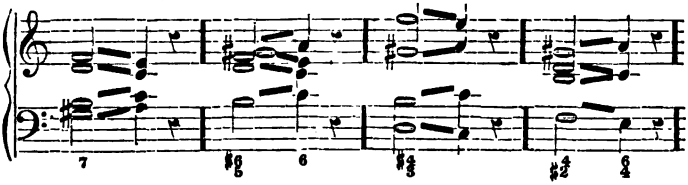
EXAMPLE 180.



Obs. The irregular resolutions of all species of sevenths are founded on the same principle, namely either the passage, or chromatic alteration of one or two of the notes, while the remainder stand still, or to speak more properly, repeat the same sounds in the next chord. A little investigation of these resolutions will satisfy the student as to their formation.

§ 84. The PRINCIPAL resolution of the diminished seventh is into the relative minor of the tonic, and to effect this, the sharped root and original third each move up a degree, while the original fifth and seventh each move down a degree.

EXAMPLE 181.

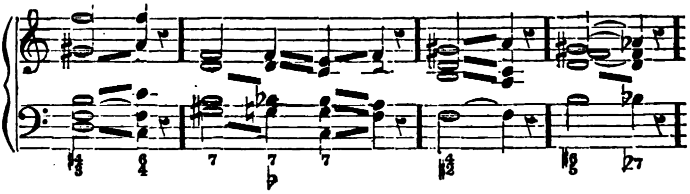


Obs. 1. This resolution is quite analogous to the second resolution of the dominant seventh. See § 73.

Obs. 2. This fourth species of seventh seems to be founded on the leading-note of the minor scale, just as the third species of seventh is founded on the leading-note of the major scale, and this consideration helps us to ascertain the true form of the minor scale. Compare Ex. 163.

§ 85. The diminished seventh has many irregular resolutions, some of which are very striking and effective.

EXAMPLE 182.



Obs. The equivocal nature of this chord, offers a very facile means of modulation, and it is generally much abused by inexperienced writers for this reason. It should be used sparingly, else a disagreeable vagueness and uncertainty will ensue.

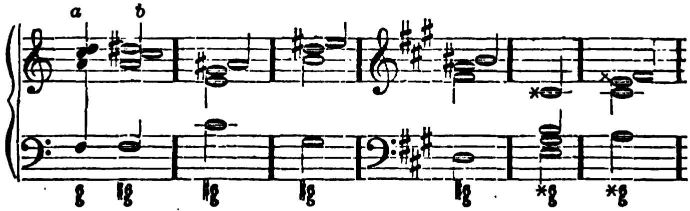
The student should be completely master of all the chords of the seventh in each key, in every inversion and position, with all their resolutions in close and dispersed harmony, before proceeding to the next chapter.

CHAPTER SIXTH.

OF THE GERMAN, FRENCH, ITALIAN, AND ENGLISH SIXTHS, AND THE CHORDS OF THE NINTH, ELEVENTH, AND THIRTEENTH, WITH THEIR INVERSIONS AND RESOLUTIONS.

§ 86. From the first inversion of the second species of seventh, is formed by sharping the root, the chord of the GERMAN SIXTH, or as it is called by some writers, the SHARP SIXTH.

EXAMPLE 183.

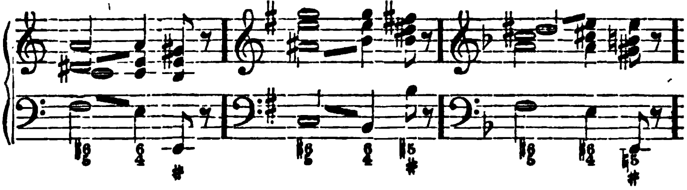


At *a* is shown the first inversion of a second species of seventh, and at *b* and the following chords, the German sixth.

Obs. This chord is composed of the same sounds as the dominant seventh, but is written and resolved quite differently.

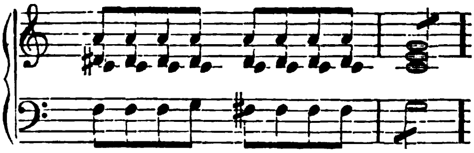
§ 87. The German Sixth has but one resolution, wherein the root moves up a second, the original third down a second, and the original fifth and seventh remain. The seventh sometimes becomes the sharped sixth in the next chord.

EXAMPLE 184.



Obs. 1. I do not now recollect a single instance from any classical composer, of an irregular resolution of this chord; perhaps the transforming it into a diminished seventh by sharping the bass note, might in certain circumstances, have a good effect, thus:

EXAMPLE 185.

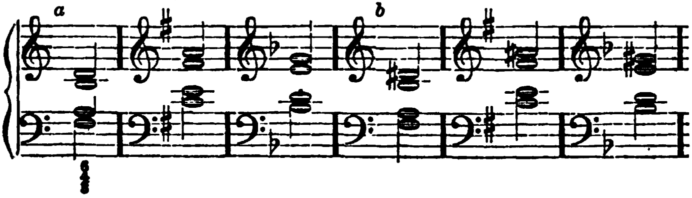


Obs. 2. The inversions of this chord do not produce a very pleasant effect, and are not therefore, in general use,—for this reason they will not be treated of in this place.

Obs. 3. This chord is called the German Sixth, because it is used mostly by writers who follow the German school, **Bach**, **Handel**, **Mozart** and **Haydn**.

§ 88. From the second inversion of the third species of seventh, is formed the **French** Sixth, by sharping the original third.

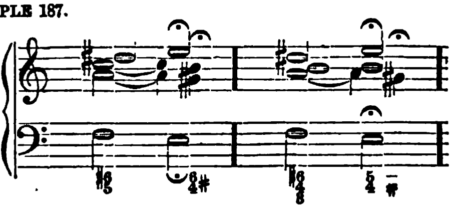
EXAMPLE 186.



Above, at *a*, is the original inversion of the Third species of seventh, and at *b* the French Sixth formed from it, according to § 88.

Obs. This chord differs from the German Sixth only by one note, and yet what a great difference in harmonic effect!

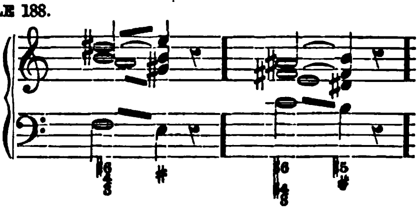
EXAMPLE 187.



This arises partly from the different derivation, and partly from the different resolution of the chords.

§ 89. The chord of the French Sixth resolves variously, and cannot be said to have any restricted resolution. The most usual one is directly into the relative tonic, where the bass-note and original seventh each move down a second, the original third moves up a second, while the root remains.

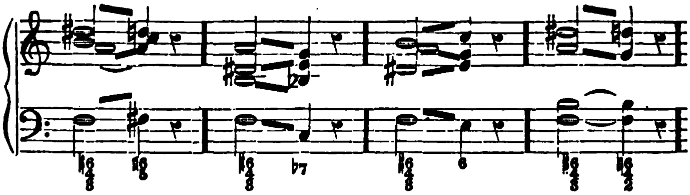
EXAMPLE 188.



Obs. Like the German Sixth, this chord is not much used in an inverted form.

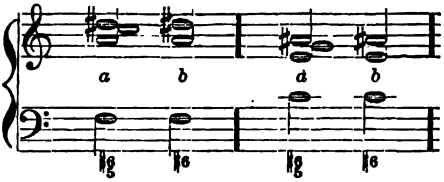
Here follow some instances of the various resolutions of the French Sixth.

EXAMPLE 189.



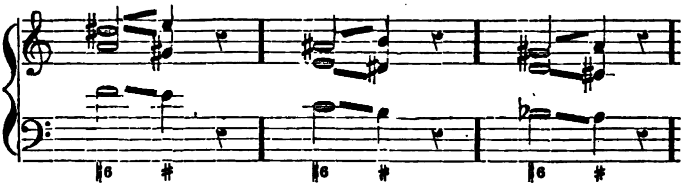
§ 90. The Italian Sixth is formed from the German Sixth by omitting the note which forms the interval of a fifth. Thus at *a*, *a*, are chords of the German Sixth; at *b*, *b*, chords of the Italian Sixth, formed from the chords at *a*, *a*.

EXAMPLE 190.



§ 91. The Italian Sixth, like the French and German Sixths, is not of good effect when inverted; it is resolved by the upper note rising a degree, and the two lower notes falling a minor second.

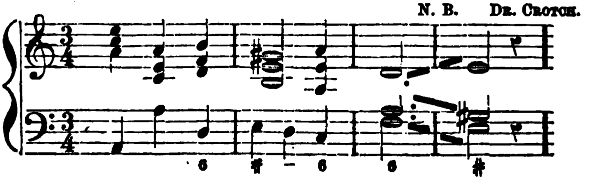
EXAMPLE 191.



Obs. On comparing these different species of sixths, we find the German Sixth remarkable for solidity and dignity of effect; the Italian Sixth distinguished for elegance and grace; while the French Sixth is quite inferior to either of them.

§ 92. The early English writers, and after them **Handel** and others, have made much use of a Sixth, which might be called the English Sixth, and is formed from the Italian Sixth, by taking away the sharp. This chord is of a hybrid nature and equivocal effect, and is used chiefly as founded on the submediant of a minor mode, when alone it is of good effect.

EXAMPLE 192.

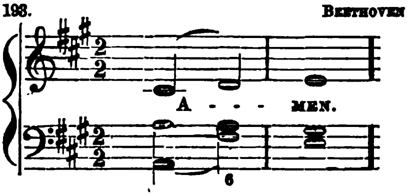


This chord resolves exactly like the Italian Sixth, and is used in the same manner, as will be seen on page 83.

Obs. 1. This chord must not be confounded with the first inversion of the minor triad; for, although it is composed of the same intervals, yet it is formed in a different manner; for instance, the root of the Sixth marked N. B. above, is F; but if it was the first inversion of the minor triad of D, D would be the root. If it be asked, how we are to distinguish one from the other, I answer, by the succeeding chord; that shows the nature of the Sixth, whether founded on a minor tonic, or on the submediant of a minor tonic.

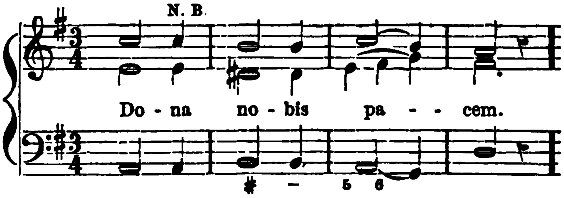
Obs. 2. **Beethoven** frequently uses a similar chord founded on the submediant of a major tonic, thus;

EXAMPLE 193. BEETHOVEN.



§ 93. The second inversion of the English Sixth is often used, as follows;

EXAMPLE 194.

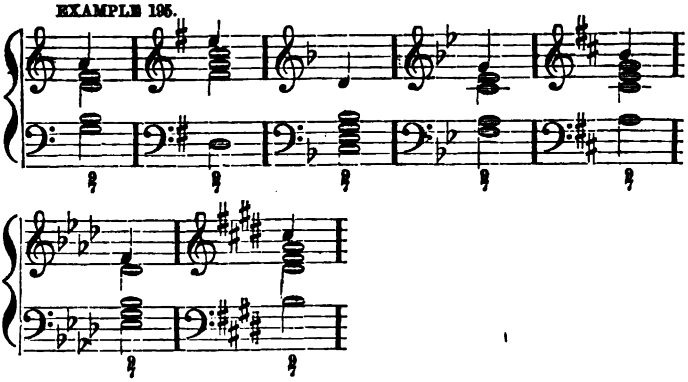


I cannot find an example of the first inversion of this chord, although I see no reason why it might not produce, with a proper antecedent and consequent a good effect.

Obs. There may be found a few progressions which seem to indicate other Sixths than these four, just treated of, but the considering them at this place, would only produce confusion.

§ 94. When to the chord of the seventh, the interval of the ninth is added, the combination is called THE CHORD OF THE NINTH.

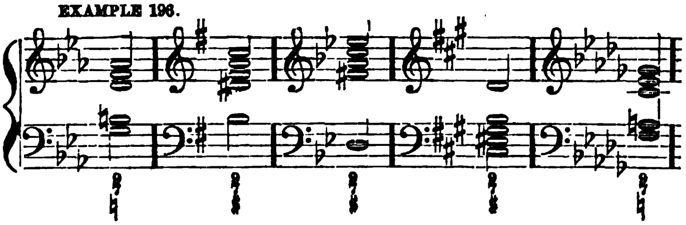
EXAMPLE 195.



This chord is figured as above, to distinguish it from those ninths sometimes formed by suspensions.

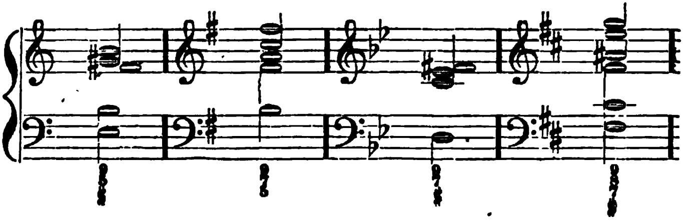
§ 95. When the chord of the ninth is founded on the dominant of a minor key, the chord is called the MINOR NINTH; when, as in Ex. 195, on the dominant of a major key, a MAJOR NINTH.

EXAMPLE 196.



Obs. It is seldom that all the accessory notes of the chord of the ninth are written together; however, either the third or seventh must occur; the fifth, may be omitted if the third be written, the seventh should always occur, as well as the ninth and root. (See remarks under example 126.) If thought necessary or convenient, we may double the root, in this chord, but not either of the other notes. (Supplement, § 261.)

EXAMPLE 197.

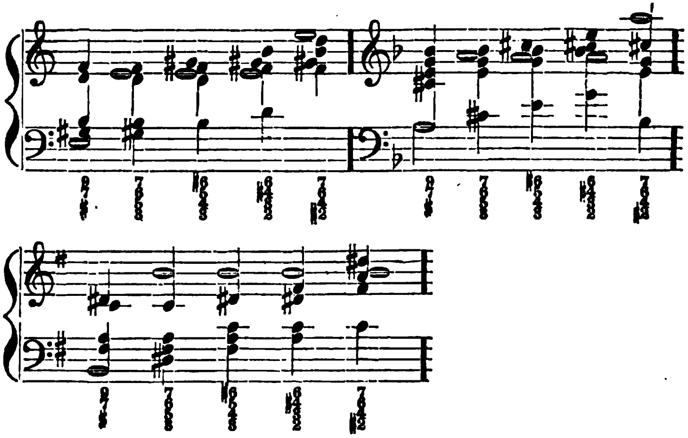


When the root is doubled, it should be expressed by the figuring.

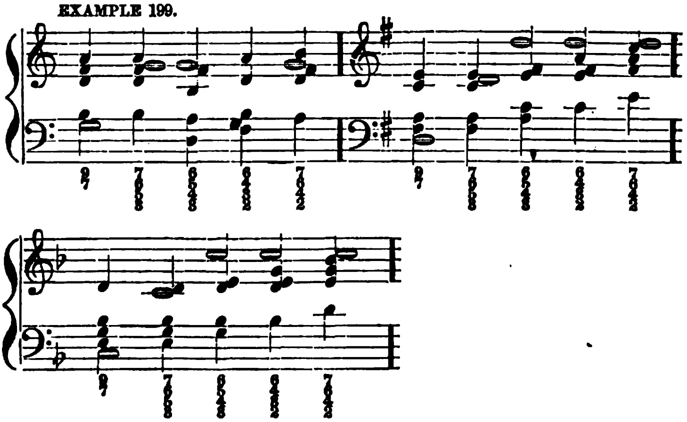
§ 96. Like other chords, the major and minor ninths are susceptible of inversions; and the ninth, having four accessory notes, has also four inversions. (See § 52, Obs. 2.)

The student may infer from Ex. 197, that what has been said of positions, holds good of these chords of the ninth. (See § 48, and § 62.)

EXAMPLE 198.



EXAMPLE 199.



Obs. 1. These inversions of the ninth show us some chords with the interval of a seventh entirely different from any chords of the seventh before treated of.

An attentive study of these inversions, will enable the student to distinguish between them at a glance.

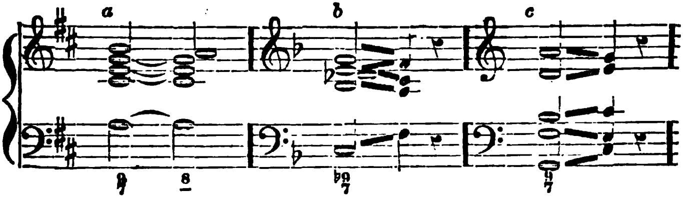
Obs. 2. It is to be remarked that in actual practice, the notes of the chords of the ninth should be dispersed as much as possible, since they sound very harshly if taken in close harmony, as in the above examples.

Obs. 3. The ninths and their inversions ought always to be figured as above, to provide against mistaking them for other chords. The necessity of this will appear, when we treat of suspensions, and of chords of the eleventh and thirteenth.

The student is recommended to transpose Examples 198 and 199, into the principal keys, and to disperse the harmony much; also to practice the alterations mentioned in § 95, Obs.

§ 97. When, as in the above Examples, the chord of the ninth is founded on a dominant seventh, it may be resolved in two ways; 1st, the note forming the interval of the ninth may move down a degree, the other notes continuing; (thus forming a chord of the seventh;) or 2d, the chord may resolve directly into the tonic triad.

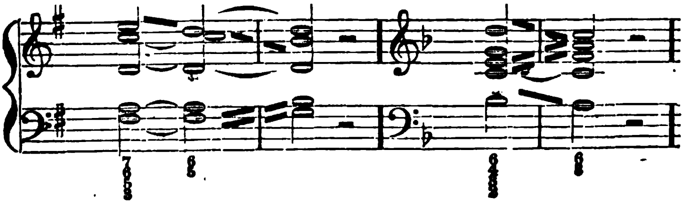
EXAMPLE 200.

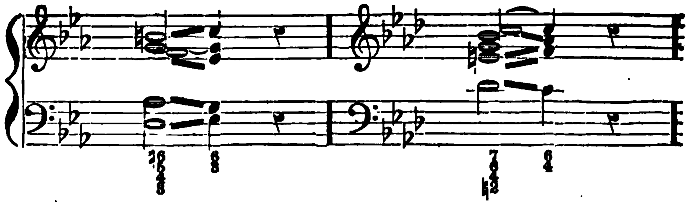


At *a*, is an example of the first, and at *b* and *c*, of the second resolutions. It will be seen that the second resolution is strictly analogous to the principal resolutions of the dominant seventh.

§ 98. The inversions of the ninth resolve in the same manner as above.

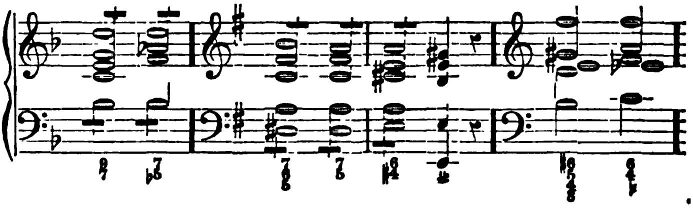
EXAMPLE 201.





§ 99. The chord of the ninth has irregular resolutions, like the sevenths, (see § 75, and remarks,) although they are used chiefly with the inversions, very seldom with the $\begin{smallmatrix}9\\7\\5\\3\end{smallmatrix}$.

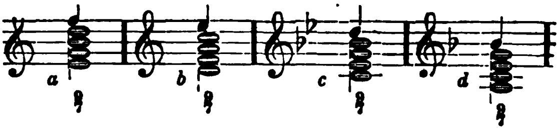
EXAMPLE 202.



If the student has faithfully studied what has already been said about these irregular resolutions, nothing more need be remarked concerning them, except that the ninth, from its greater number of notes, is more restricted in their application, than the chords of the seventh.

§ 100. A second species of ninth may be formed, by adding a ninth to a chord of the seventh of the second species.

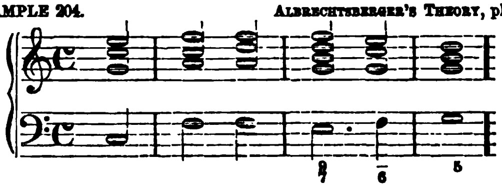
EXAMPLE 203.



This will be a minor or major ninth, according as the seventh was founded on the supertonic, as at *b* and *c*, or on the mediant or submediant, at *a* and *d*. Like the first species of ninth, this chord, in its resolution, follows the analogy of the seventh on which it was founded.

Obs. It is extremely remarkable that ALBRECHTSBERGER makes no mention of the first species of ninth, either major or minor, and derives his chords of the ninth from the dominant seventh, by adding a third *below the root*, this added note *becoming a new root!* The impropriety of this derivation is seen, when we reflect that we build chords, like monuments, upwards, from a given foundation. The author referred to, however obscure and faulty in some things, is generally very clear and correct. His example of the ninth is as follows. (See Ex. 600, A, B, and C.)

EXAMPLE 204. ALBRECHTSBERGER'S THEORY, plate 37, J.

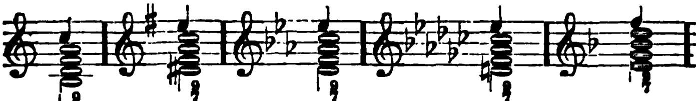


This omission to treat of the first species of ninth is quite inexplicable, when we consider that it occurs in actual practice sixty times where the second species does once.

§ 101. The inversions of the second species of ninth very rarely occur, and never with good effect, except where a most appalling discord is desirable.

§ 102. The third and fourth species of ninths are formed respectively from the third and fourth species of sevenths, by adding a ninth to the root.

EXAMPLE 205.

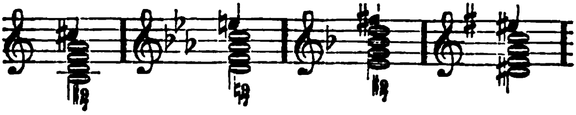


These chords do not occur in music, except as suspensions. It is recommended to the learner to invert them, however, and to figure the inversions, in all the keys, that he may be familiar with every possible combination of tones.

Obs. It will be observed that the third and fourth species of ninths are invariably minor ninths, and that they differ only in respect to the seventh, which is minor in the third species, and diminished in the fourth species.

§ 103. Two additional species of ninth may be obtained from the third and fourth species, by sharping the ninth, making it major, instead of minor.

EXAMPLE 206.

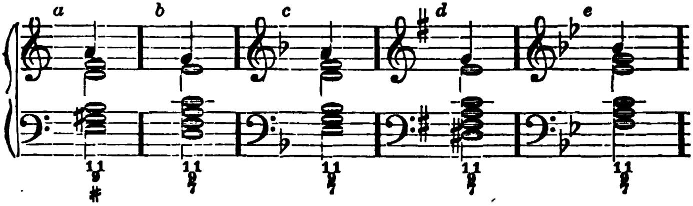


Although, like the third and fourth species, these are nearly impracticable, from their great dissonance, yet the student ought to invert and disperse them, for the reason already given.

§ 104. Although the interval of the ninth be formed of the same sounds as the second, and in fact represents that interval increased by an octave, (§12, Obs., and §14,) yet there is an essential difference between the two chords; for in the ninth, and all chords of this species, it is the upper part which has the discordant note; whereas, in the second, the discordant note is in the lowest part, which afterwards falls a degree. Compare Ex. 148, *d* and *i*.

§ 105. When to the chord of the ninth, a new sound is added, at the distance of an eleventh from the root, the combination is called THE CHORD OF THE ELEVENTH.

EXAMPLE 207.

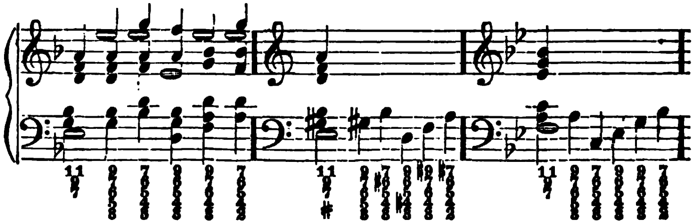


At *a* is a chord of the eleventh founded on a minor ninth of the first species; at *b*, an eleventh founded on a ninth of the second species; at *c*, one founded on a ninth of the third species; at *d*, one founded on a ninth of the fourth species; and at *e*, one founded on a major ninth of the first species. These different elevenths may be classified as of the first, second, third, or fourth species, according to the ninths on which they are founded.

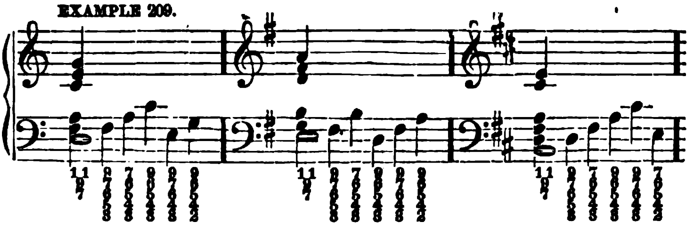
Obs. 1. The remarks in § 104 concerning the intervals of the ninth and second, apply equally to the intervals of the eleventh and fourth.

§ 106. The chords of the eleventh may be inverted and dispersed like the chords of the ninth.

EXAMPLE 208.



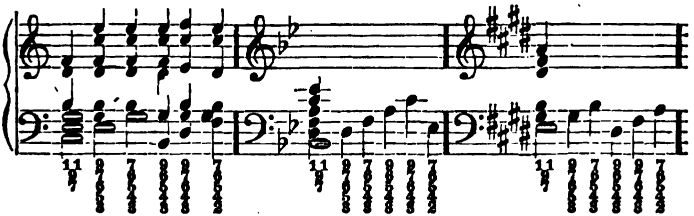
EXAMPLE 209.



The student should fill up the above chords according to the figuring, and the model given in the first measure.

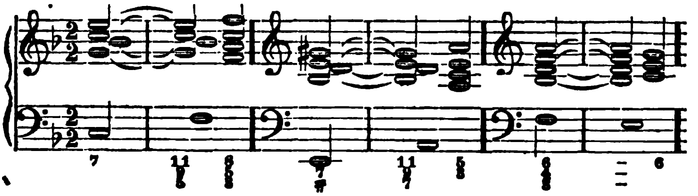
§ 107. There is yet another species of the chord of the eleventh, formed by adding a seventh, ninth and eleventh to a major triad. In this case, we shall have a major seventh, major ninth, and eleventh.

EXAMPLE 210.



§ 108. It is to be particularly remarked that all the varieties of the chord of the eleventh always occur as suspensions, (or are invariably formed by the suspension of a chord of the seventh on a triad,) and this will give us the principle of their resolution.

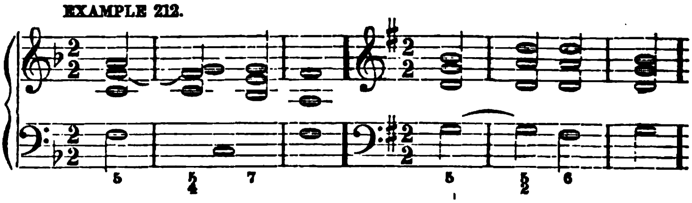
EXAMPLE 211.



Obs. 1. The chord of the eleventh is never, (or at least but very rarely,) used in a complete state. It is customary to omit two of the accessory notes; frequently the seventh and fifth, or fifth and ninth, or even the seventh and

ninth. In this latter case, the chord is composed of the root, third, fifth, and eleventh, and is called THE CHORD OF THE FIFTH AND FOURTH; and if it be then inverted, so that the fourth, (or original eleventh) be the bass note, the CHORD OF THE FIFTH AND SECOND is formed.

EXAMPLE 212.



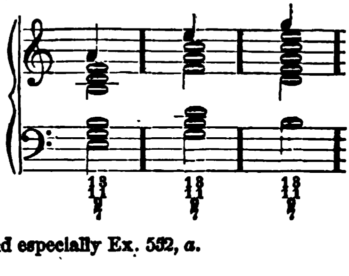
The above example presents a view of both these derivative chords; and the student is advised to trace their roots, and find the complete chords.

Obs. 2. The relations of the intervals of the fourth and eleventh, are somewhat obscure. To know how to figure passages, and play them when figured, we must remember that every ninth should be at the real distance from the note to which it is discordant; then two cases occur in respect to the eleventh; 1st, the note may be accompanied by the third on which it resolves, (see last measure of Ex. 211;) it is then found necessarily at the distance of an eleventh from the root; 2d, it may not be accompanied by the resolving third; (second measure of Ex. 211, and Ex. 212,) it may then be indifferently an eleventh or fourth.

Obs. 3. Nothing can be said intelligibly of the resolution of the chords of the eleventh and thirteenth, until we understand the theory of suspension, which will be taken up in a succeeding chapter. Indeed, many writers do not admit the legitimacy of the chords of the eleventh and thirteenth, preferring to class those combinations with the suspensions. I have, however, followed ALBRECHTSBERGER and other writers of repute, for reasons which appear satisfactory to me.

§ 109. By adding to the chord of the eleventh a new sound, at the distance of a thirteenth, we have the CHORD OF THE THIRTEENTH.

EXAMPLE 213.



See also § 235, and especially Ex. 552, *a*.

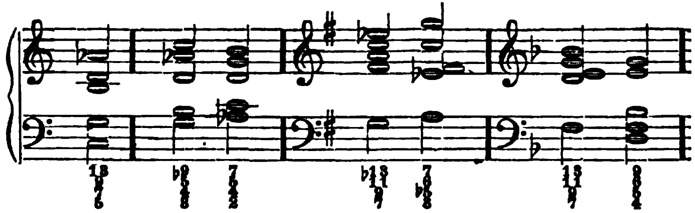
Obs. 1. We can have as many varieties of thirteenth as there are different kinds of elevenths, and as many more as can be effected by the consideration whether we have a major or minor thirteenth.

Obs. 2. As the eleventh was formed by the suspension of a chord of the seventh on a triad, so the thirteenth is formed by the suspension of a ninth on a triad.

Obs. 3. Like the eleventh, this chord never occurs complete; generally the third and fifth, sometimes the ninth and eleventh, are omitted.

Obs. 4. It will be seen in Ex. 213, that by the inversion of one kind of thirteenth, we obtain another species of the same chord. This remarkable peculiarity of the thirteenth, arises from the fact that the principal species of thirteenth contains all the tones of the major scale, and invert them as we will, so long as the chord remains complete, we shall have the same tones, reckoned by the same intervals. This does not hold true, if we have a minor thirteenth, and omit some of the notes.

EXAMPLE 214.



According to the notes we omit, we shall have at one time chords identical with some of the species of ninths, at another of elevenths. This need produce no confusion, since the chords will always be resolved and treated in the same way, as they all arise from the suspension of sevenths or ninths on triads. This will be made plain in the chapter on Suspension.

Obs. 5. The student who is master of the different ninths and elevenths, will be familiar with every possible combination of tones, ever used under any circumstances; no more time need be devoted to the analyzation of chords.

CHAPTER SEVENTH.

SUPPLEMENTARY REMARKS. ACCOMPANIMENT OF INTERVALS.

§ 110. It is customary, (as has already been hinted,) not to indicate all the intervals belonging to chords, since the rules of Accompaniment make known the chord which each bass note ought to carry. Figures are for the most part unnecessary to the experienced player, but we have used them hitherto to designate the chords, and to afford the student a means of becoming thoroughly acquainted with the derivation and formation of chords. In every chord there is a characteristic interval, which being marked, the others follow as a matter of course, and it is necessary to know what intervals should be added to those already indicated.

(Compare sections 22, 58, and 66.)

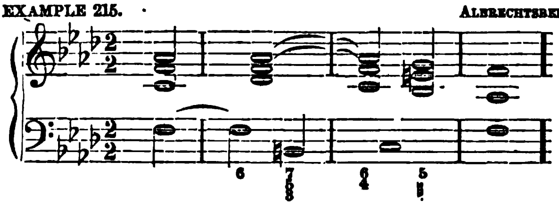
§ 111. *A*. When a bass note has no figure, a triad is always to be taken with it. (§ 58—1.)

B. A ♯, ♭, or ♮ standing without any figure, has reference always to the third. (§ 22.)

C. The second, (indicated by the figure 2,) will always take the sixth and fourth with it, (§ 66;) nevertheless, if the fifth be marked with it thus, $\genfrac{}{}{0pt}{}{5}{2}$, one of these intervals must be doubled. (See Ex. 212.)

D. The diminished third, (§ 6,) requires the imperfect or diminished fifth, (§ 8,) and the diminished seventh.

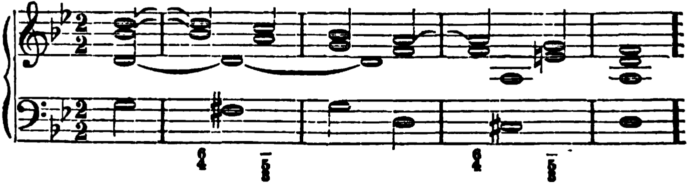
EXAMPLE 215. ALBRECHTSBERGER.



Obs. The minor or major third, (whether the bass note be figured 3 or not,) always takes the fifth and octave. This would follow from *A*, and § 58—1.

E. The diminished fourth (§ 7,) takes the minor sixth doubled. This harmony occurs sometimes on the leading-note of the key, and is a derivative from one of the species of the chords of the eleventh. (Ex. 608, C, D and E.)

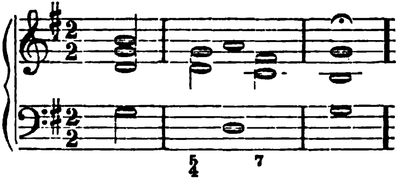
EXAMPLE 216. ALBRECHTSBERGER.



F. The perfect fourth takes the fifth and octave, and in this form is much used for final cadences.

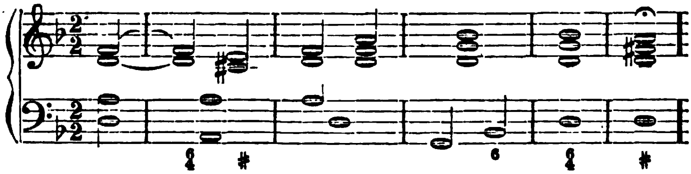
(See § 108, Obs. 1, and Ex. 212.)

EXAMPLE 217.



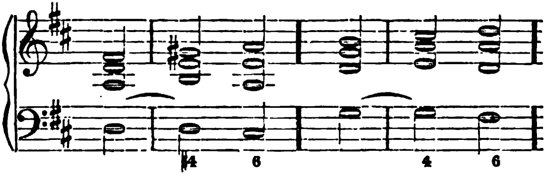
Obs. If the composer wish to use the second inversion of a triad, instead of the $^5_4$, it must be marked $^6_4$. (See § 52.)

EXAMPLE 218. ALBRECHTSBERGER.



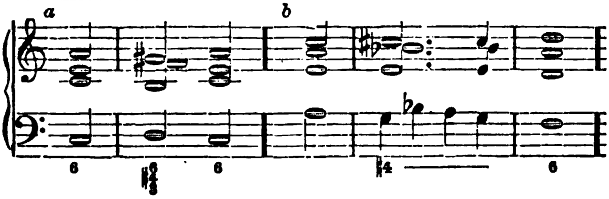
G. The sharp fourth (or tritone; see § 7, Obs.,) takes the major second and major sixth.

EXAMPLE 219.



Obs. If it be desirable to use the minor third instead of the major second, (which is often the case in a minor key,) that interval must be expressly marked; except when the bass skips up a minor third, when the interval is sufficiently indicated by the movement of that part.

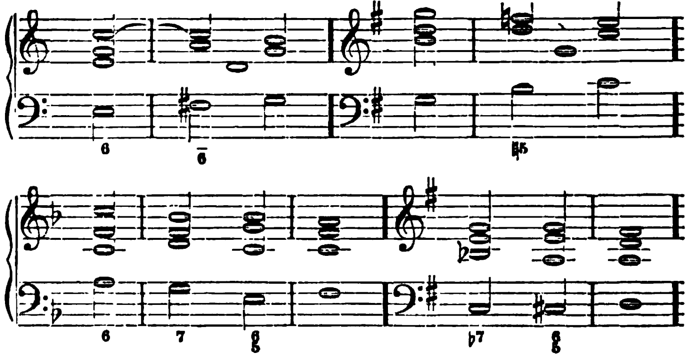
EXAMPLE 220.



In the above example, *a* has reference to the first case stated in the observation, and *b* to the second.

H. To the imperfect fifth are added the minor third and minor sixth. This chord, being the first inversion of the dominant seventh, is used on all leading notes, whether natural or occuring by modulation.

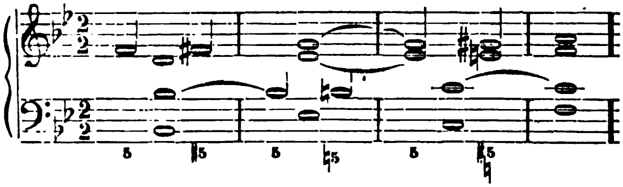
EXAMPLE 221.



Obs. The perfect fifth requires the third (either major or minor,) and octave, and therefore requires no figuring. (See § 111, *A.*)

I. The augmented fifth (which is scarcely ever used except as a passing note from the perfect fifth to the sixth,) takes the octave and major third. (See Ex. 610, and Ex. 612.)

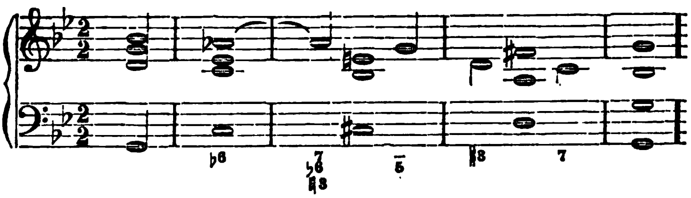
EXAMPLE 222. ALBRECHTSBERGER.



This forms what is called by some writers the AUGMENTED OR SUPERFLUOUS TRIAD.

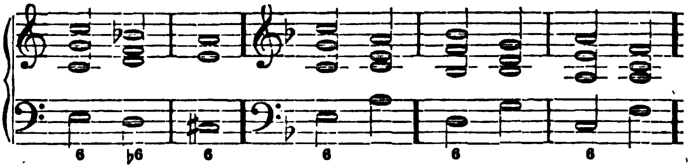
K. The diminished sixth, (§ 9,) is of rare occurrence, and requires the minor third and diminished seventh. It is always used as a suspension, and is in this form, a derivative of one of the species of ninths.

EXAMPLE 223. ALBRECHTSBERGER.



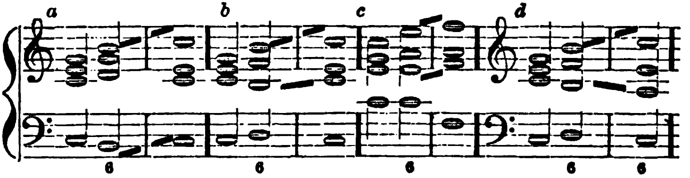
L. The minor or major sixth takes the third and octave; the third or sixth may be doubled

EXAMPLE 224.



Obs. We must not double the major third or major sixth, when they form the leading-note to any key, because they then have an *appellative* or soliciting quality, and demanding a determined progression, consecutive octaves result from their being doubled, (see § 121,) unless one of the doubled notes takes a motion contrary to the appellative quality, which produces a worse effect. (See § 39—7.)

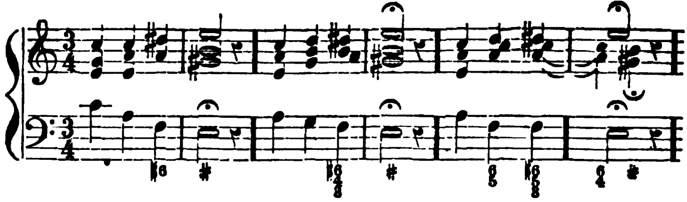
EXAMPLE 225.



The above example fully demonstrates the wisdom of the above prohibition; for bad as the first three progressions sound, they are harmonious compared to the fourth.

M. The augmented sixth (§ 9,) takes either; 1st, the major third, (§ 90;) or 2d, a major third and sharp fourth, (§ 88;) or 3d, the perfect fifth and major third, (§ 86;) and if only the figure 6 appears, we understand that the first variety of sixth is meant; but if either of the other two kinds is desirable, it must be fully marked.

EXAMPLE 226.



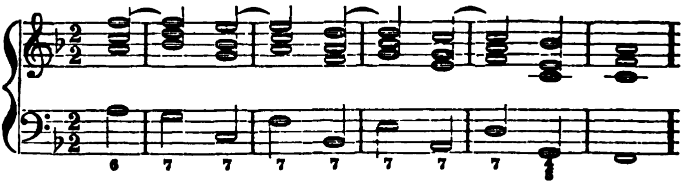
Obs. 1. Of course, neither the augmented sixth, or indeed any augmented or diminished interval can be doubled; for the reasons of which see *L*, Obs., and § 34—2.

Obs. 2. The student will by this time fully comprehend the statement made in § 18; § 2, Obs. 1: and § 86, Obs.

N. All sevenths when used by suspension and resolved by descending, are accompanied by the third and fifth, third and octave, or doubled third; and this last must not occur in the dominant seventh, because then the third is a leading note, and must resolve by a determined progression.

(See *L*, Obs., and § 71.

EXAMPLE 227.

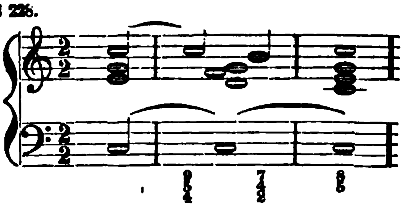


Obs. 1. All dominant sevenths, and all sevenths of any species, are accompanied by the third and fifth, however they resolve; and if it be desirable to use any of the inversions of the chords of the ninth, eleventh, or thirteenth, the bass note must be expressly figured $\begin{smallmatrix}7\\6\\5\\3\end{smallmatrix}$, or $\begin{smallmatrix}7\\6\\4\\2\end{smallmatrix}$, or such intervals must be designated as are actually used. (§ 96, Ex. 198.) Compare Ex. 223, and 229.

Obs. 2. The major seventh, which (as a leading note) is resolved into the octave, is always accompanied by the major second and perfect fourth. (Ex. 600, *a*, *a*, *b*, *b*, and *c*.)

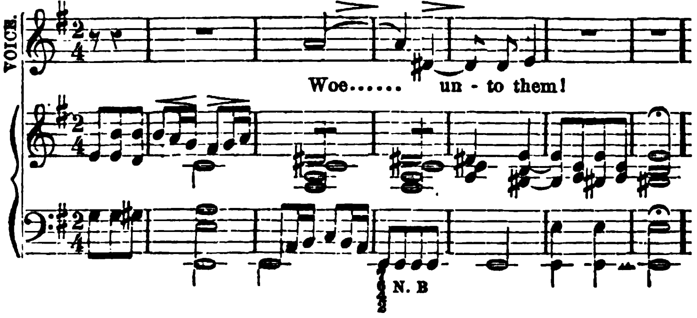
N. B. The figure 9 in Ex. 600, should almost always be 2, according to § 104.

EXAMPLE 228.



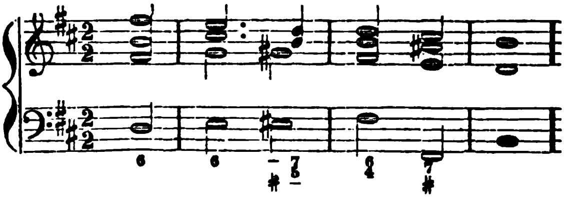
Remark. It seldom happens, and in final cadences only, that the major seventh is used as a suspension of the octave.

EXAMPLE 229. MENDELSSOHN.



O. The diminished octave is used only when the parts proceed in opposite directions, and is accompanied by the minor third and minor sixth. (See Ex. 611.)

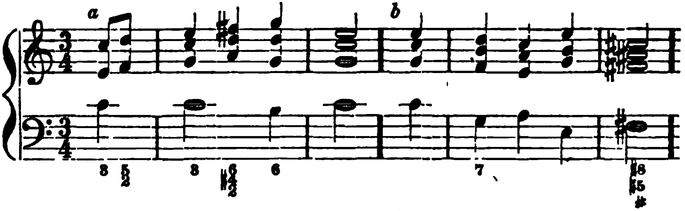
EXAMPLE 230.



P. The perfect octave may make a part of any chord, and is therefore seldom figured. When this interval is figured alone, a triad is taken. (§ 58, 1.)

Obs. 1. It must be remarked that we are often obliged to mark a 3, 5, or 8, when there are two chords on one bass note, (Ex. 231, *a*,) or when the interval has been affected by a chromatic sign. (Ex. 231, *b*.)

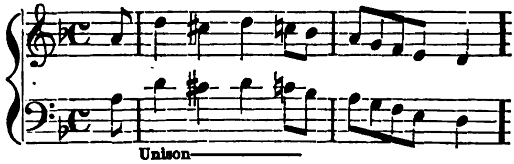
EXAMPLE 231.



As has already been observed, the ♯, ♭, and ♮, when standing alone, or under a figure or figures, refer to the third only.

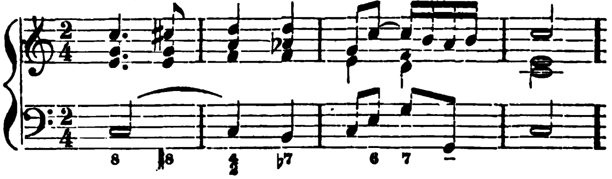
Obs. 2. A succession of perfect octaves, is not, strictly speaking, an harmonic passage, and is played without any accompanying intervals; such passages are marked *Unison*. (§ 24.)

EXAMPLE 232. HANDEL.



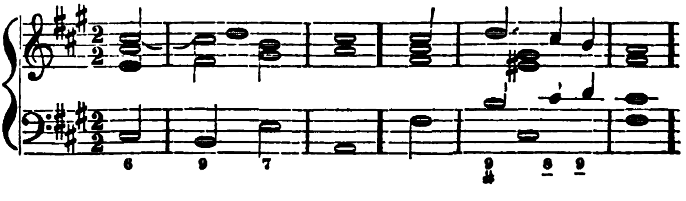
R. The augmented octave, like the diminished octave, is not an harmonic interval, and is treated only as a passing note, or a note employed as a stepping-stone (so to speak,) between two other notes. (See Ex. 611.)

EXAMPLE 233. BEETHOVEN.



S. Both the major and minor ninths are generally used by suspension, and require a third and fifth, or fifth and seventh. When used without suspension, they take the third, fifth and seventh.

EXAMPLE 234.



Obs. 1. Those ninths which result from inversions of chords of the eleventh, must be distinctly figured $\substack{9\\7\\6}$, $\substack{9\\6\\5}$, etc. (§ 111, *N*, Obs. 2,) (Ex. 208 and 209.)

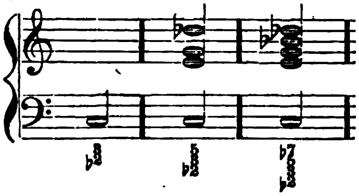
Obs. 2. The difference between the intervals of the ninth and second has already been explained, and need not be repeated here. (§ 104.)

T. Tenths, elevenths, and thirteenths, are treated respectively like thirds, fourths, and sixths, which see.

§ 112. When a bass note carries two figures, the following accessory intervals are added.

A. To the minor second with the major third, is added the fifth, or fifth and minor seventh.

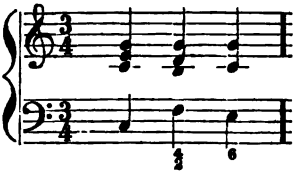
EXAMPLE 285.



This becomes a chord of the ninth, and the figure 2 is improperly used instead of 9; but this is sometimes done by good writers; however, it creates confusion, and is not by any means recommended as an example for imitation.

B. To the second and fourth, is added the sixth. (Compare § 66, and Ex. 142.)

EXAMPLE 286.

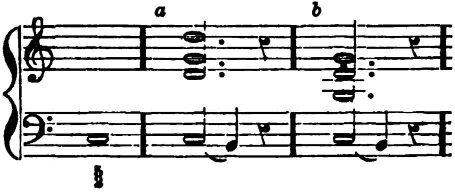


This forms the well known chord of the sixth, fourth and second, which is the third inversion of the chord of the seventh. (§ 65.)

C. To the fifth and second, is added one of the same intervals doubled.

(§ 108, Obs., Ex. 212.) (See Ex. 600, for variations.) (See Ex. 601, for the third added.)

EXAMPLE 287.

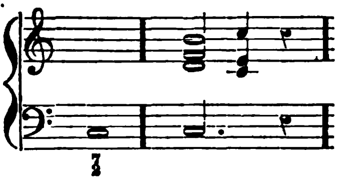


The C figured $^{5}_{2}$ above, might carry either the chord marked *a*, or that marked *b*.

D. To the second with the major seventh, is added the fourth, forming a derivative from a chord of the eleventh.

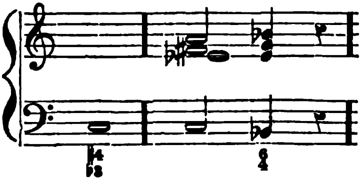
(§ 111, *N*, Obs. 2. Ex. 228.) .

EXAMPLE 288.



E. To the minor third and sharp fourth, is added the sixth, forming the second inversion of the diminished seventh.

EXAMPLE 289.



F. To the third with the fifth, the octave is added, or one of those intervals doubled.

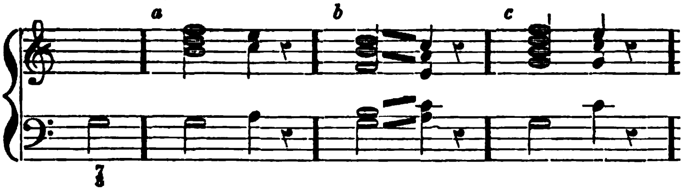
(See § 58, and § 111, D, Obs. and H, Obs.)

G. To the third with the sixth, is added the octave, or one of the same intervals doubled.

(Compare § 58, 2, and § 111, L.)

H. To the third with the seventh, is added the fifth or octave; and sometimes the doubled third; (but rarely, for the reason given in § 111, L, Obs.)

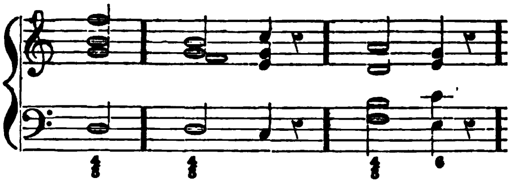
EXAMPLE 240.



At *a*, is an instance of the accompanying fifth; at *b*, of the doubled third, which shows the only case where such doubling is good; and at *c*, the addition of the octave, instead of the doubled third.

I. To the major third with the perfect fourth, is added the sixth. (§§ 66 and 67.)

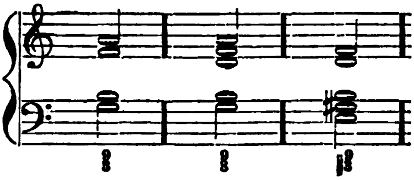
EXAMPLE 241.



K. The third with the octave takes the fifth, or one of those intervals doubled. (See F, this section.)

L. The third with the ninth takes the minor seventh, or even both fifth and seventh.

EXAMPLE 242.



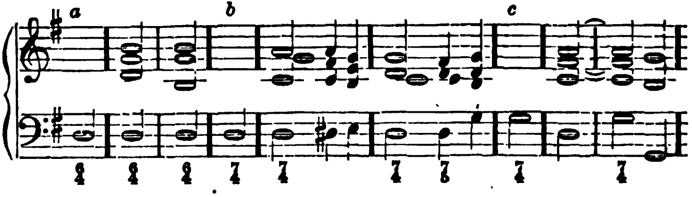
Compare § 111, L, Ex. 234.

M. The fourth and second, and fourth and third, have already been spoken of; (see above, B and I.) The fourth with the fifth takes the octave.

(See last section, F, Ex. 217, and references.)

N. The fourth with the sixth has been explained, (see § 111, T, Obs.;) it may have the octave or the doubled sixth, (Ex. 243, *a*;) the fourth with the minor seventh takes the fifth or octave; with the major seventh, the second. (Ex. 243, *b* and *c*.)

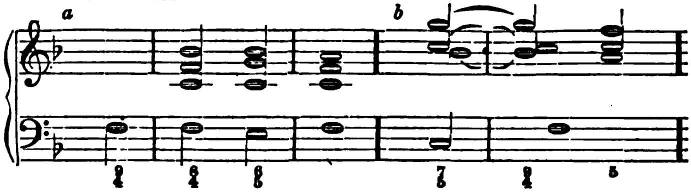
EXAMPLE 243.



For an explanation of the chords in *b* and *c* above, see § 96, Examples 198 and 199. (Compare § 95, Obs.,) and § 111, N, Observations 1 and 2.

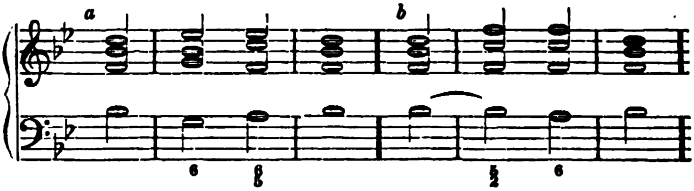
O. The fourth with the octave takes the fifth, according to M, above; the fourth with the ninth takes the fifth, and is in this form a derivative of one of the chords of the eleventh. (§ 106, § 108, Obs. 2; and § 109, Obs. 3.)

EXAMPLE 244.



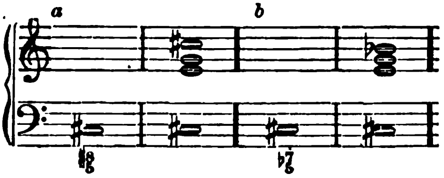
P. The fifth and third, fifth and fourth, fifth and seventh, and fifth and octave, have already been treated of; (see above, F, O, § 111, or Obs. 1, and 111, A;) the fifth with the sixth takes also the third, (§ 66;) the fifth with the second takes one of those intervals doubled. (See § 108, Obs. 1.)

EXAMPLE 245.



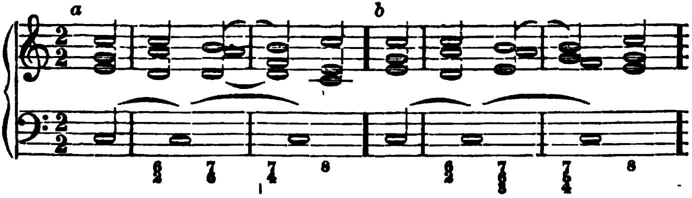
R. The imperfect fifth with the octave or seventh, takes the minor third.

EXAMPLE 246.



S. The sixth and third, sixth and fourth, and sixth and fifth, have been treated of. (§ 111, H, F, Obs.; § 112, P, Ex. 245;) the sixth with the seventh takes the second, (Ex. 247, *a*,) but if it be desired to add the third instead of the second, (Ex. 247, *b*,) it must be so figured.

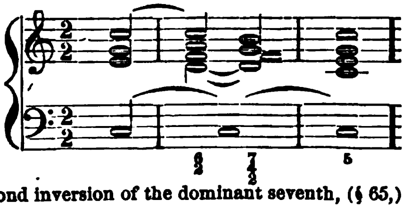
EXAMPLE 247.



Obs. The chords of the seventh and sixth above, are both derivatives from chords of the thirteenth.

T. The sixth and second take also the octave, (Ex. 247, *a*,) or octave and fourth. (See Observation above.)

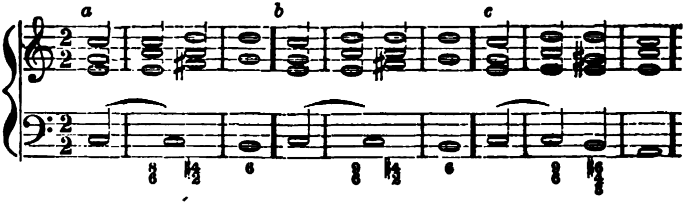
EXAMPLE 248.



Obs. The second inversion of the dominant seventh, (§ 65,) is never figured $^{6}_{2}$, but always $^{4}_{2}$, so the student may understand that whenever the figures $^{6}_{2}$ occur, the above derivative (or a similar one,) from the chords of the thirteenth and eleventh, is to be taken.

U. The sixth with the octave or ninth, takes the third also.

EXAMPLE 249.

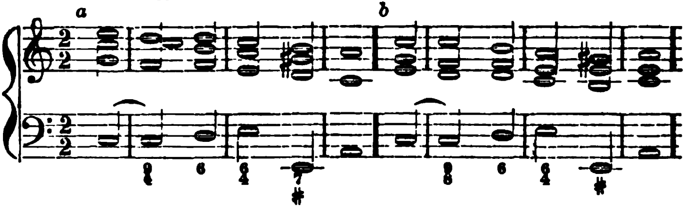


V. The seventh with the octave, fifth, or ninth, takes the third also, (§ 111, N, and Obs.;) the seventh with the fourth takes the second or fifth, according as the seventh is major or minor, (see N, above;) the seventh with the third takes the fifth with or without the octave, (see H, above;) the seventh with the second takes the fourth; (see N and D, above,) and the seventh with the sixth takes the second or third, (see S above.)

Obs. As all combinations of the seventh have been treated of either in sections 111 or 112, examples of them are unnecessary; but if the student should hereafter meet with any combinations not provided for by these rules, he will find all possible combinations of intervals with the seventh, in Examples 198 and 199.

W. The ninth with the third, fifth, sixth and seventh, have already been sufficiently explained; the ninth with the octave takes the fourth, and conversely, the ninth with the fourth takes the octave.

EXAMPLE 250.

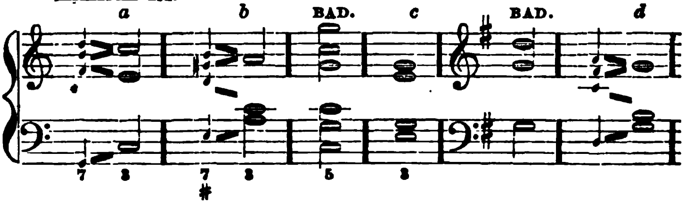


The second chord at both *a* and *b*, above, would most probably be generally figured $\frac{4}{2}$, but incorrectly so, since they are chords of the eleventh inverted, and by no means third inversions of the second species of seventh, as appears from the progression. Compare § 78 and 79, with Ex. 249.

§ 113. As every piece of music, however complicated, must admit of being reduced to four parts; and conversely, in the exercises in writing chords, which follow, we are supposed to be writing in four pure vocal parts, it becomes necessary sometimes to double one or more notes of a chord; at another, to suppress one or more notes: and although some directions have been given with reference to this point, those directions are here recapitulated, for the sake of easy reference, and that they may be more thoroughly impressed on the mind of the student.

A. We may omit the fifth from the triad, whether major or minor, but not the third or root, at a close. (Ex. 108 and Remarks, and Ex. 128 and Remarks; also compare § 59, Obs. 1 and 2.)

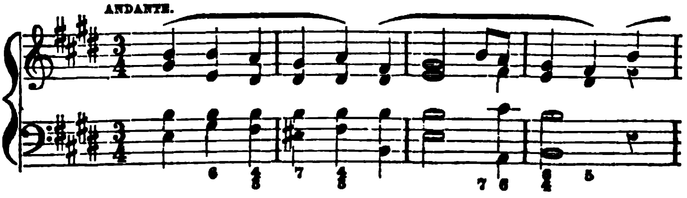
EXAMPLE 251.

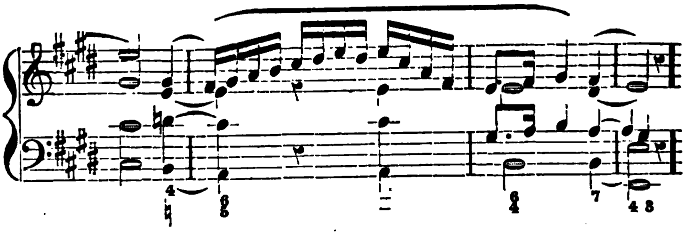


Above, at *a*, the chord as it stands appears like the major triad of C, and at a close, after the dominant seventh on G, would be proper; at *b*, is an analogous case in the key of A minor; the third chord sounds very ill, because the ear is left unsatisfied; it knows not whether the chord is intended to be C major, or C minor; at *c*, is a case where the chord is left undetermined; it may be either the chord of C major, with the root omitted, or the chord of E minor with the fifth omitted. According to the rule above given, it must be the triad of E minor; the other two chords are sufficiently plain.

B. We may double any of the notes of a triad, with this reservation, that in the first inversion of a major triad, it is not well to double the bass note, if it can be avoided, because it produces a muddy effect, causing the harmonic sounds of the bass note to be too prominent; this bad effect is greater if we take the same letter as the bass note for the upper note. (§ 57, Obs., Ex. 111.)

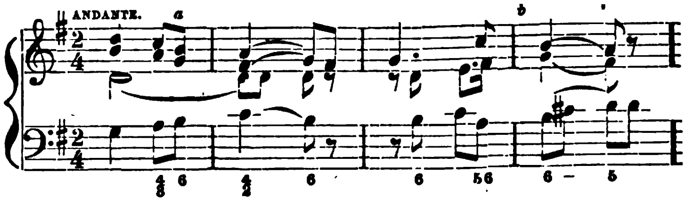
EXAMPLE 252. HAYDN.





Obs. 1. It will be seen by the second chord of the third measure above, that the bad effect does not ensue from the doubling the bass note of a minor triad. When the two extreme parts proceed in opposite directions, (see CONTRARY MOTION,) the third, even of a major triad, may sometimes be doubled without bad effect, as follows:

EXAMPLE 253. MOZART.

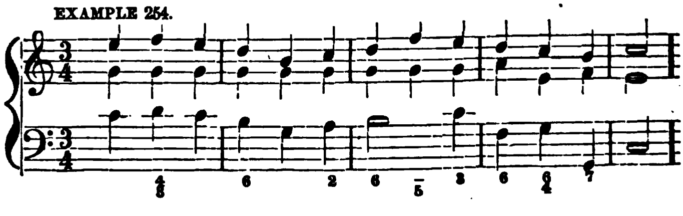


At *a* and *b*, above, are examples of this; the student should, however, use this doubling but very sparingly, since experience only can guide aright in such cases.

Obs. 2. In writing in four pure vocal parts, especially at a close, it is better to double; first, the octave, and next the fifth, and whatever the number of parts, the third should not be doubled if the fifth be omitted.

C. Of a chord of the seventh, we may omit either the third or the fifth. (See § 68, and Ex. 127, and following Remarks.)

EXAMPLE 254.



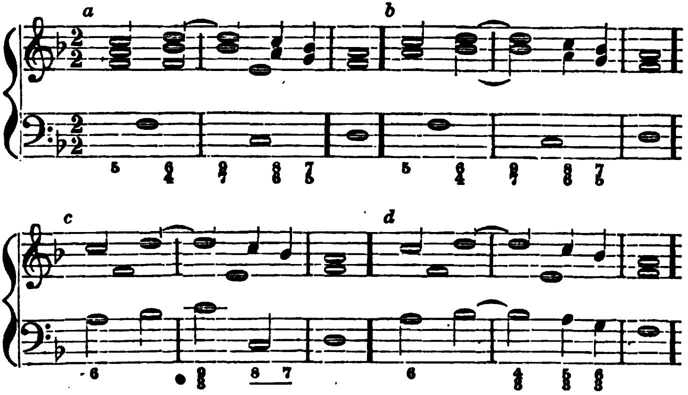
D. We may double any or all of the notes of the dominant seventh, except the seventh; (for the reason of which, see § 111, L, Obs. Compare also § 52, Obs. 2,) and generally,

E. We must not double any note in any chord, which has a determined progression to the resolution, because either consecutive octaves thereby result, (see § 121,) or the appellative quality of the note is disregarded, which produces a very bad effect. (Ex. 225.)

Obs. It follows from the above, that certain notes of a chord may be doubled in some circumstances, and not in others, according to the resolution or progression of parts. It is entirely impossible to define such cases, but the student will obtain a knowledge of the principles of such doublings and omissions from the practical exercises which follow, and it is to be hoped that he will have sufficient intelligence to apply those principles in future practice.

F. Of the chord of the ninth we may omit the third, fifth, or seventh; but the fifth should not be omitted if the third or seventh is absent. (See § 95, Obs.)

EXAMPLE 255.



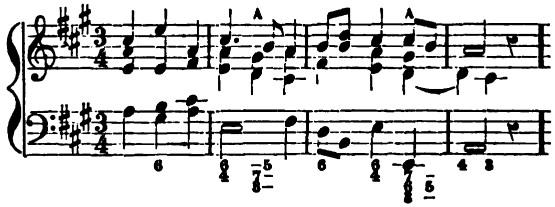
On comparing the above numbers, we shall be quite sensible that *b* and *c* are both inferior in effect, to *a*; the harmony of the ninth is too feeble to allow much omission. The same passage at *d*, no longer contains a chord of the ninth, as will be felt on comparing the harmonic effect; and hence, as has been before stated, (§ 63, Obs. 3,) we cannot omit the root of a chord without entirely changing the nature of the chord, (see example 127 and Remarks;) neither may we omit that interval which gives the chord its name and character, (§ 63, Obs. 4;) and so we may not omit the seventh from the chord of the seventh, nor the ninth from the chord of the ninth, nor the eleventh from the chord of the eleventh.

G. Of the chord of the ninth, only the root may be doubled. For the reason of this, see E above.

H. Of the chord of the eleventh, it is usual to omit many of the notes, and double others, so that it is very rare to find a chord of the eleventh in its primary form. For a statement of the derivatives in use, (see § 112, C, D, Ex. 243, *b* and *c*, Ex. 244, *b*, Ex. 248, and Ex. 249; also § 111, E.)

I. The derivatives from the chord of the thirteenth are not very numerous: the principal derivate in use, is the following.

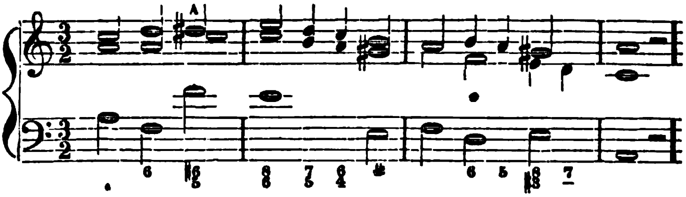
EXAMPLE 256. HUMMEL.



Compare § 112, S, and Ex. 247. The chords in the preceding exercise, marked A, show this derivative.

K. Neither of the four kinds of chords of the sixth, (see § 86 to § 94, inclusive,) admit of either omission or doubling, except the German sixth, which sometimes omits the third.

EXAMPLE 257.



But this omission is rare, and to be tolerated only when, as at A above, the parts lie close together.

§ 114. All the above rules for the doubling and omission of accessory notes, are understood to apply generally only to pure vocal composition in three or four parts; in writing for instruments we may double every note of a chord once, or even two or three times, since each doubling is then considered as a reinforcement of the original sound in order to produce a fuller effect. This subject will receive more attention in a future volume.

REMARK. Composition for voices is regarded as the highest kind of music, and is restricted by the consideration of the compass and quality of the voices, and the difficulty of performing large skips and awkward successions of intervals.

The student must early accustom himself to strictly vocal composition, and afterward may, when writing for the piano-forte, organ, or orchestra, gradually lay aside such principles of vocal writing as merely fetter the imagination without rendering the music more pure or effective.

BOOK THIRD.

HARMONY.

CHAPTER FIRST.

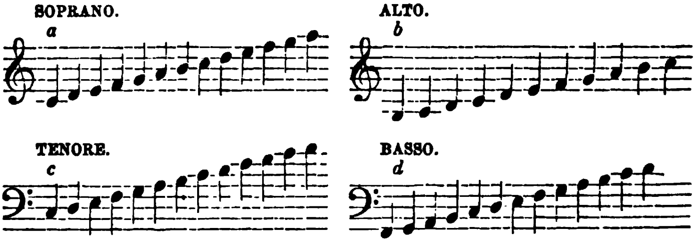
OF THE DIFFERENT KINDS OF MOTION.

§ 115. A succession of chords progressing symmetrically, constitutes a piece of music, and a statement of the rules according to which chords should follow each other, comprises the rhetorical part of musical composition.

Obs. 1. In writing for voices, whether in two, three, or more parts, we conceive the music to be a coincidence of two, three, or more melodies, the simultaneous notes of which form a chord, (in two parts, an interval only, see § 40): that is to say, in putting together three or more melodies, we must proceed in such a manner that each note shall form, with the other simultaneous notes, a regular chord; were it otherwise, no good effect could result, and complete cacophony would ensue.

Obs. 2. In vocal composition for four parts, (whether as quartett or chorus,) it is generally customary to classify the parts as Soprano, Alto, Tenore, and Basso; or in English, First Treble, Second Treble, Tenor, and Bass; and the usual compass is as follows:—

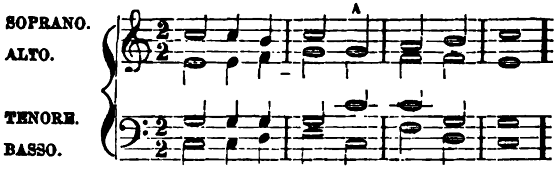
EXAMPLE 258.



In due time we shall carefully analyze the different species of voice, their quality, *timbre*, and compass; but for all practical purposes the above is quite sufficient.

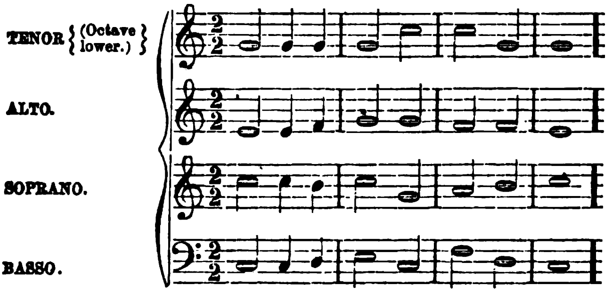
Obs. 3. In all future examples we shall, in order to save space, write two parts on one staff, in the following order:—

EXAMPLE 259.



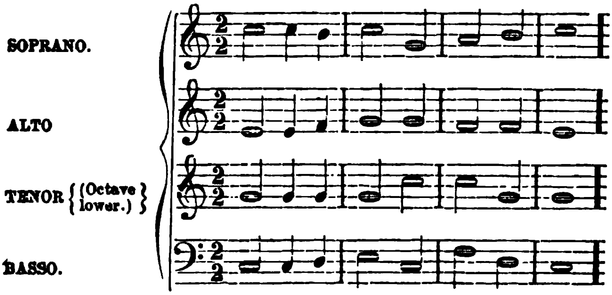
The A shows that whenever two parts meet, and sing the same note, the note will have, as above, two stems. The student is advised to write all the examples in score, either thus,

EXAMPLE 260.



Or thus,

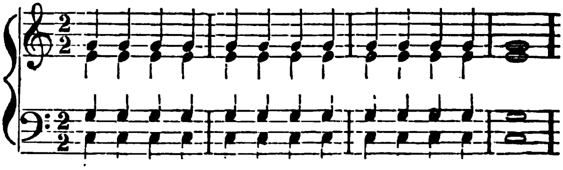
EXAMPLE 261.



But the latter way is preferable.

§ 116. A succession of chords can take place only by a movement of the parts, or several melodies, for were each part to continue the same note there would be no succession of chords.

EXAMPLE 262.



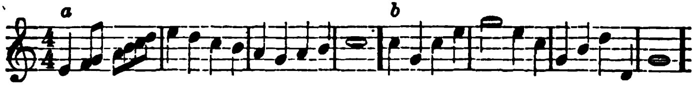
Obs. A part cannot be said to move when it only repeats the same sound; therefore, by movement, we understand a *change of pitch.*

§ 117 A. This movement is technically called MOTION, and there are three sorts of motion, SIMILAR, OBLIQUE, and CONTRARY motion.

B. A part is also said to move either GRADUALLY or by SKIPS.

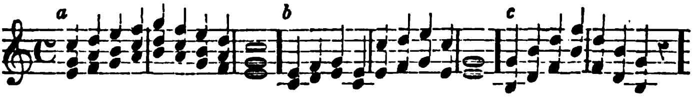
C. A part moves gradually when it merely proceeds from one degree of the staff to the next adjoining degree, (Ex. 263, *a*); and by skips when one or more degrees of the staff are skipped over, (Ex. 263, *b*).

EXAMPLE 263.



§ 118 A. Similar motion (sometimes called DIRECT MOTION,) occurs when two or more parts rise or fall together, either gradually or by skips.

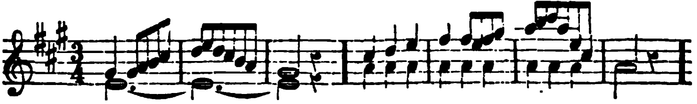
EXAMPLE 264.



REMARK. The student will observe that as long as two parts move in the same direction they move by similar motion, even when the same relative distance is not preserved. Thus, at *c*, above, the interval is sometimes a sixth, and at another a fifth.

B. Oblique motion occurs when one part moves while another stands still, that is, repeats the same note.

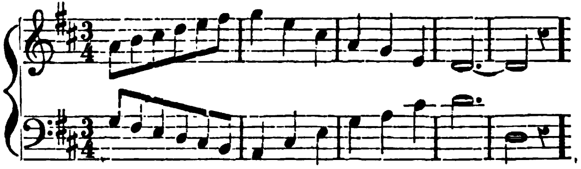
EXAMPLE 265.



Obs. Oblique and similar motion are sometimes confounded with each other; the remark under A, on the preceding page, sufficiently explains the difference.

C. Contrary motion occurs when one part ascends and another descends, whether gradually or by skips.

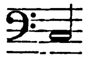
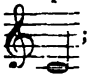
EXAMPLE 266.



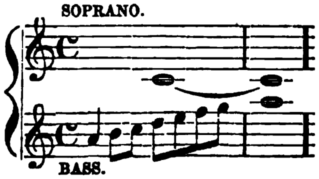
Obs. 1. In writing for three or more voices it is necessary to use all kinds of motion at the same time; but this need cause no embarrassment to the student, since the kind of motion is unimportant, *if we avoid certain bad effects,* which will be treated of hereafter.

Obs. 2. Nearly all the ungrammatical progressions arise from the too free use of similar motion, as will be seen hereafter, consequently, in practice, the student is advised to prefer the oblique motion to the similar, and the contrary motion to either, when practicable, especially in the extreme parts, that is, in those parts which are most distant from each other. However, in writing in four parts, it is necessary always to use similar motion between two of the parts, for an obvious reason.

§ 119 A. In writing for voices it must be constantly kept in mind that the male voices are exactly an octave lower in pitch than the female voices.

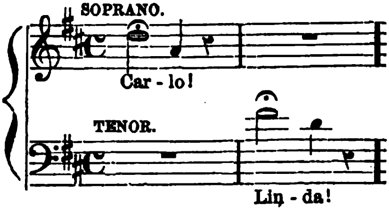
Obs. In order to be convinced of this, let a person possessing a bass voice sing the sound represented thus:—  and request a soprano to sing the same note; the soprano will think she sings that note, but will in fact produce the sound ; as may easily be seen by the bass singing up an octave, while the soprano continues the note, thus:—

EXAMPLE 267.



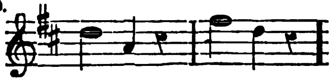
This explains the fact, that when male and female voices are singing the same sound in reality, the ear is deceived, and we fancy that the male voices are singing a note an octave higher than the note sung by the female voices. So, let the following passage be sung by a soprano and tenor:—

EXAMPLE 268. DONIZETTI.



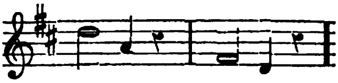
And we fancy we hear the following melody,

EXAMPLE 269.



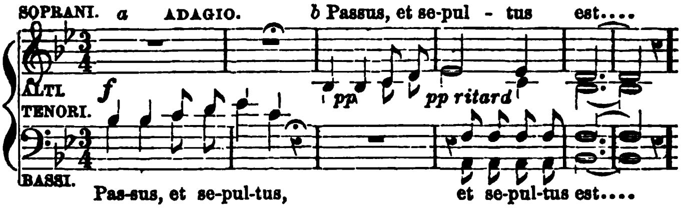
And not, as is the fact, this melody;

EXAMPLE 270.



And in the following passage, at *b*, we fancy that the two Trebles are singing a note an octave below that sung by the Tenors and Basses, at *a*.

EXAMPLE 271. FROM A MASS, IN F.

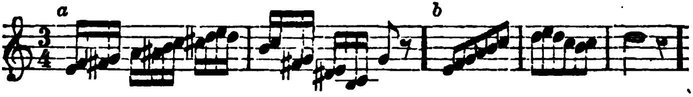


And yet, when three or four parts are heard together, the ear is undeceived, and truly appreciates the relative pitch of the voices.

An extended essay might be written on this subject, but this is not the time or place to indulge in mere speculation, since our aim is, to furnish observations of direct and indispensable utility, which will serve to guide the student in practical composition.

B. The terms Gradual Motion, and Motion by Skips, are absolute, and refer merely to one melody; while the terms Similar, Oblique, and Contrary Motion, apply to the relative progression of two simultaneous melodies. So the terms CHROMATIC PROGRESSION, and DIATONIC PROGRESSION, refer to the consideration whether a melody moves according to the natural sequence of the scale, or in a manner foreign to that sequence.

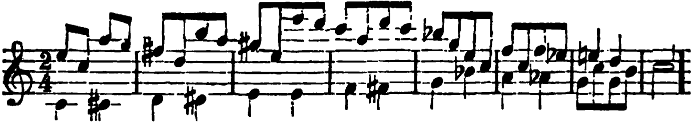
EXAMPLE 272.



At *a*, above, is an instance of chromatic progression, and at *b*, of diatonic progression.

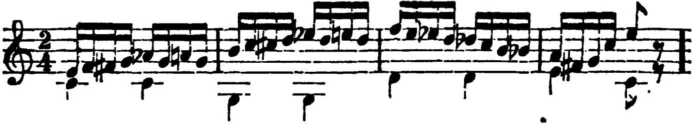
Obs. Care must be taken not to confound modulation, or change of key, with chromatic progression. Thus the following example is an instance of modulation and not of chromatic progression:

EXAMPLE 273.



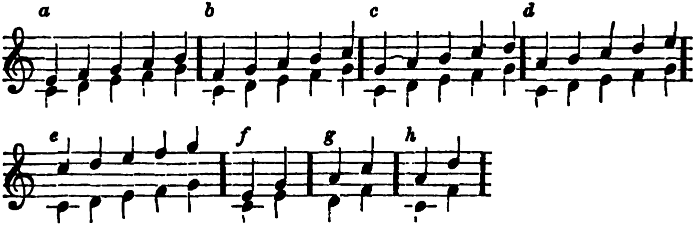
Since we find by investigation, that each bass note carries a regular chord, (not a full chord, but merely the outline of one,) in a different key. Such is not the case in the following example, which is an instance of chromatic progression, (in the upper part only.)

EXAMPLE 274.



§ 120. Similar motion is said to be CONSECUTIVE OR PARALLEL, when both parts move by the same step or skip.

EXAMPLE 275.



At *a* and *f*, are examples of consecutive thirds; at *b*, of consecutive fourths;

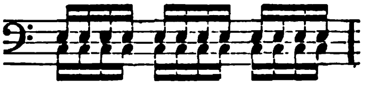
at *c* and *g*, of consecutive fifths; at *d* and *h*, of consecutive sixths; and at *e* or consecutive octaves.

REMARK. G. Weber sums up the doctrine of the different kinds of motion, thus: "Strictly considered, the different species of movement in the case of two voices, may, as respects their relative direction, be classified in the following manner.

"The movement of two voices is either
"1. Parallel, and { A. Strictly parallel.
B. Not strictly parallel.
"Or their movement is
"2. Not parallel, { Direct (without being parallel.)
and is then { Indirect { Contrary motion.
Oblique motion.
"Every unparallel movement is either
"3. { A. Converging, or
B. Diverging.

"I merely add in passing, (says he,) that many of the musical literati are in the habit of understanding such a case as the following to be *parallel movement*.

EXAMPLE 276. (FIG. 85, G. WEBER.)



"But one must have a very singular idea of movement, to denominate the fixed position of two things which do not change their place, a parallel movement. Or otherwise, one must imagine such a parallel movement to be something like that of a company of infantry at the word of command, '*Mark time,*' —'March!' in which case every man lifts his feet and acts as if he were marching, and yet without moving at all from his position. But certainly no man will say of himself in such a case, that he moves or marches parallel with the man next him."

CHAPTER SECOND.

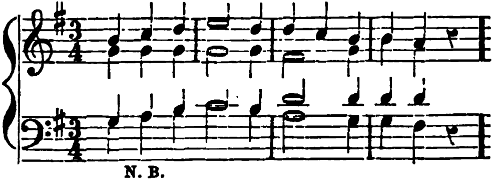
PROGRESSION OF PARTS. CONSECUTIVE PROGRESSIONS. PRELIMINARY REMARKS.

Most of the older, and very many of the modern teachers of composition, have commenced with the rules of progression in two parts only, thinking this the most simple and easy style of composition, and have passed successively to three-part and four part composition, as the more complex, and therefore more difficult; others, and as it seems to me with good reason, have considered three and two-part composition as a kind of condensation or concentration of the four-part, and have thought that more experience is required to write well for few voices than for many. In addition to this, it may be said that the immense majority of pieces are written in four parts; as, for instance, in the orchestra, where the stringed instruments and wind instruments are each classified as those which perform the upper part, viz: the first violins, flute, clarinet, oboë, horn and trumpet; the second, corresponding to the alto part in voice-writing, viz: the second violins, flute, clarinet, oboe, horn, trumpet, and alto trombone; the tenor, viz: the viola, horns and trumpets (occasionally,) first bassoon, tenor trombone, and corno Inglese; the bass, viz: the violoncello, double-basses, (octave below,) second bassoon, bass trombone, serpent, ophicleide, &c. &c. A great advantage of four-part composition, consists in the fact that it has neither too many nor too few parts, occasioning a necessity for but few doublings or omissions; so that no confusion of parts need take place, and each voice can be easily kept in its proper compass. In employing more than four parts, there is great danger of confusion and dissonance; with less, much experience is necessary to prevent the harmony from becoming thin and meagre. Writers in general consider three-part composition as the purest, most refined, and as giving the greatest effect in proportion to the means employed; and when managed as BEETHOVEN, MOZART, and CHERUBINI knew how to use it, such is undoubtedly the case; but this very fact implies, as I think, an amount of musical knowledge and practice, only to be obtained by the previous study of four-part composition. Let us therefore proceed to the investigation of the latter species. The student will observe that the following rules of progression are mostly prohibitions or warnings, and that a disregard of them will inevitably produce more or less cacophony.

§ 121. RULE FIRST. In writing in four or less parts, no two of the parts may move in unison or octaves with each other.

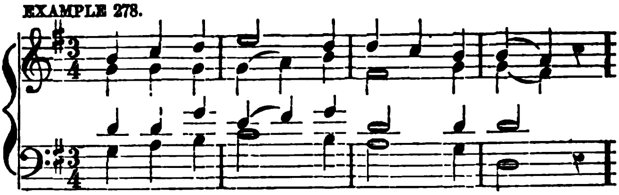
The reason of this prohibition is, that by writing two parts in unison, we are no longer using four-part, but three-part composition, and the clearness of the parts is thereby entirely destroyed. The following example is therefore faulty in this respect.

EXAMPLE 277.



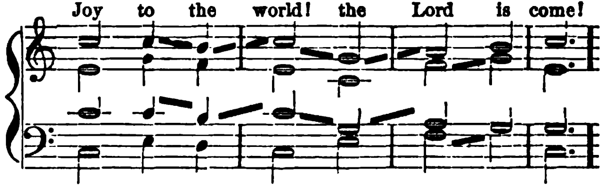
Here we observe that in the first and second measures the bass and tenor are in unison, and in the fourth measure the Soprano and Alto are also in unison; the example is thus at one time in three parts, and at another in four. In the following example this is remedied.

EXAMPLE 278.



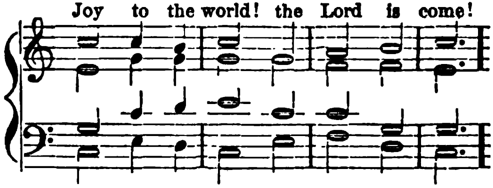
The reason for prohibiting octaves is found in the fact that when in a succession of chords, one part is reinforced by another at the distance of an octave, either above or below, the part thus doubled acquires an undue prominence, sufficiently great to paralyze and smother the harmony, which becomes utterly feeble and vapid. This is not necessarily the case in instrumental compositions; but even in these, the extreme parts must not move in octaves: and unless it be desirable to mark the melody very strongly, if any two parts move in octaves, the others should be reinforced in like manner.

EXAMPLE 279.

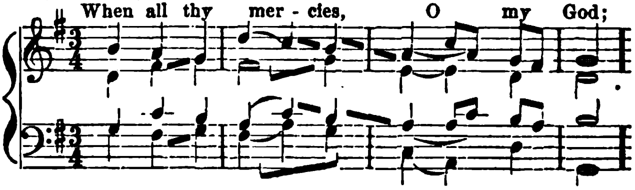


Let the above example be sung, and the odious effect of the octaves indicated by the lines, will be very apparent. Then let the following be sung, and its superiority to the first will be striking.

EXAMPLE 280.

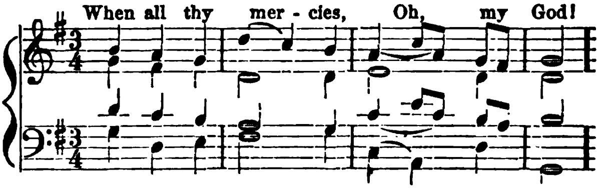


EXAMPLE 281.



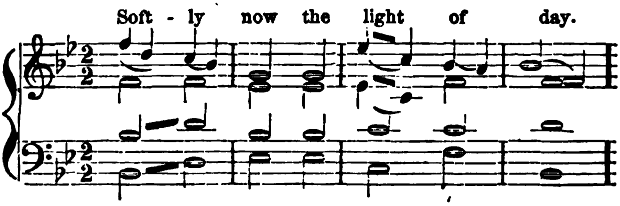
Let the student examine this example, and determine for himself, how it is superior or inferior to the following:

EXAMPLE 282.



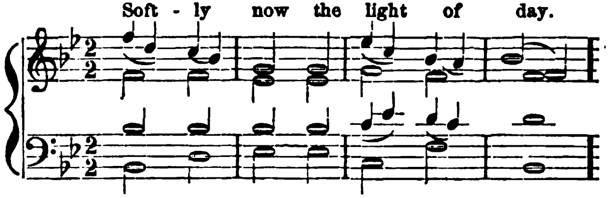
Obs. 1. When two parts laying next in succession to each other, (as the first and second trebles, or bass and tenor, or alto and tenor,) proceed in octaves, the effect is not quite so detestable as in the former cases, yet the parts still have an unpleasant obtrusiveness, by no means desirable.

EXAMPLE 283 *a.*



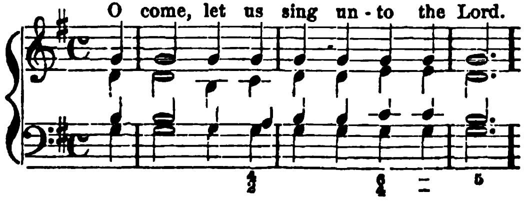
Compare the above with the following:

EXAMPLE 283 *b.*



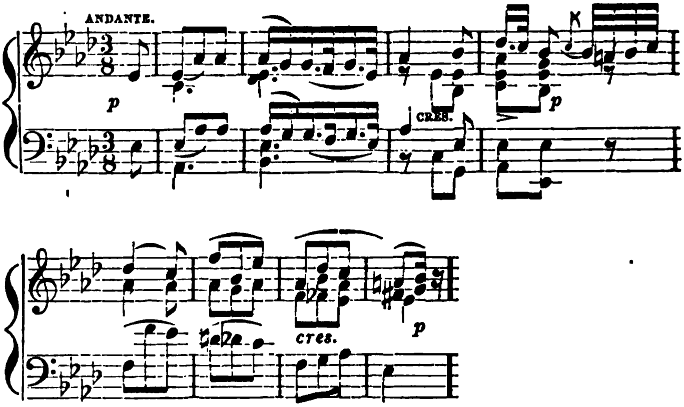
Obs. 2. It follows from § 116, that such a passage as the following is not obnoxious to the first rule of progression, since the extreme parts have no real movement; although they sing the same note, with a change of chord.

EXAMPLE 284.



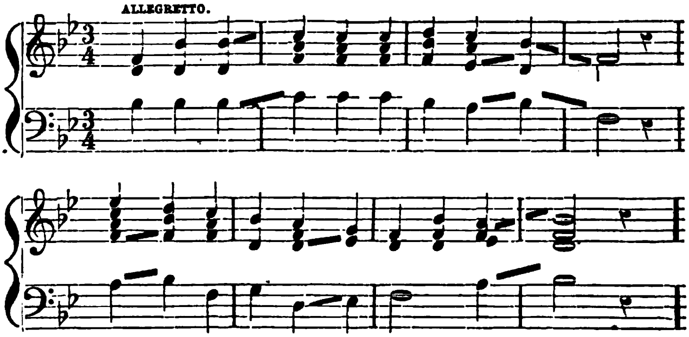
Obs. 3. Even in instrumental music, none of the intermediate parts should be doubled, or move in octaves, save when an entire melodic passage or phrase is so reinforced; but the bass may move in octaves, that is, be doubled in the octave below, or the melody be doubled, with good effect.

EXAMPLE 285. BEETHOVEN, Sonata, Op. 26



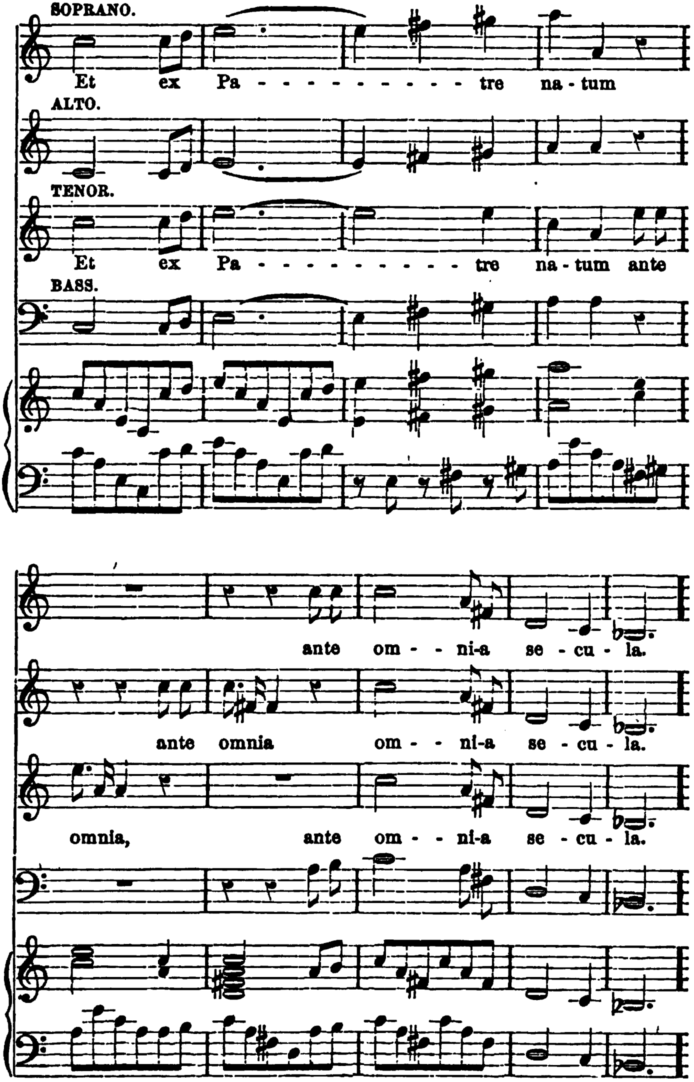
Here, although the melody is doubled in the octave below throughout four entire measures, the ear receives the octaves as a mere doubling, and not as a random movement of an intermediate part. This is far otherwise in the following example, which is very impure in this respect.

EXAMPLE 286.



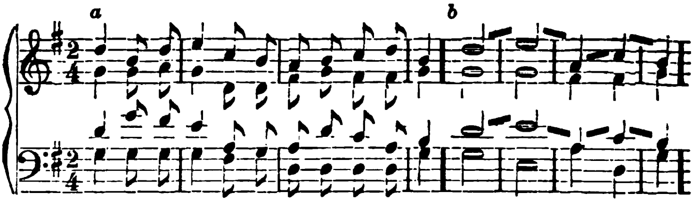
Obs. 4. It is sometimes proper to write an entire vocal phrase or passage in unison or octaves, provided no intermediate part occurs—or if the intermediate part does not move.

EXAMPLE 287. **Beethoven, Mass in C.**


SOPRANO.
Et ex Pa - - - - - - - - - - - tre na - tum
ALTO.
TENOR.
Et ex Pa - - - - - - - - - - - tre na - tum ante
BASS.
ante om - - ni-a se - cu - la.
ante omnia om - - ni-a se - cu - la.
omnia, ante om - - ni-a se - cu - la.

Obs. 5. Consecutive octaves sometimes occur between successive accented notes. Such have a bad effect, even when the intervening notes are numerous.

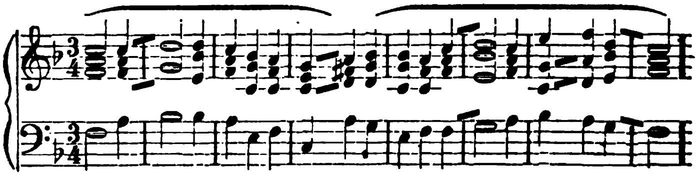
EXAMPLE 288.



In the above, the passage *a* sounds quite as inharmoniously as the one at *b*, although the notes are not immediately consecutive. (See general Observations, § 122, and § 122, Obs. 5, Remarks.)

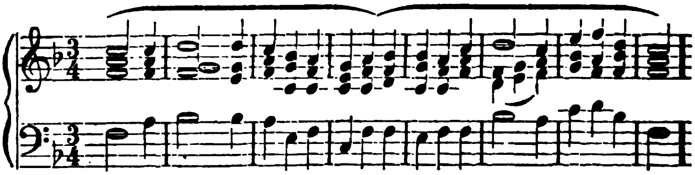
§ 122. RULE SECOND. Consecutive fifths between any two parts, produce a bad effect. (See § 126.)

EXAMPLE 289.

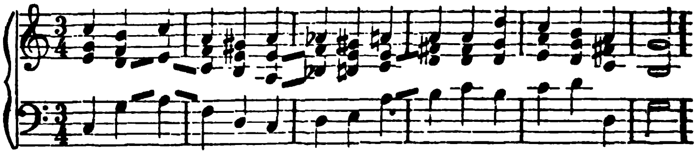


Compare the above with the following example, and the great superiority of the latter will be distinctly felt.

EXAMPLE 290.

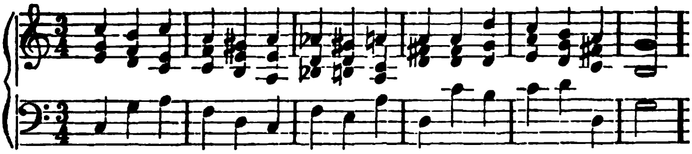


EXAMPLE 291.



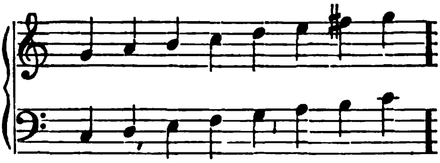
Let the student compare the above with the following:

EXAMPLE 292.



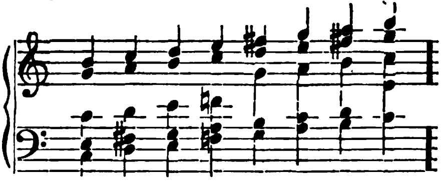
Remark. A series of fifths is a serious discordance, since one part moves in one key and the other in another; for example, if proposed to accompany the scale of C with a succession of fifths, we have the following.

EXAMPLE 293.



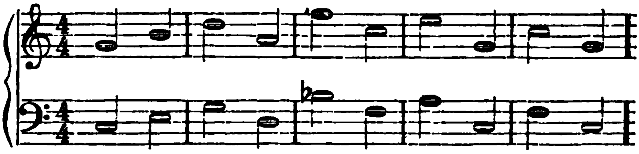
Here the lower part is in the key of C, and the upper in the key of G; and this concurrence of two keys causes the discord, just as if one were to write thus:

EXAMPLE 294.



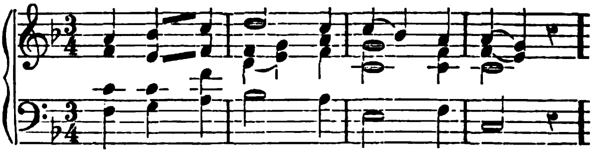
And this discordance will be quite sensibly felt, even should the movement of the parts be disjunct, (or by skips,) and not conjunct, (or gradual.)

EXAMPLE 295.



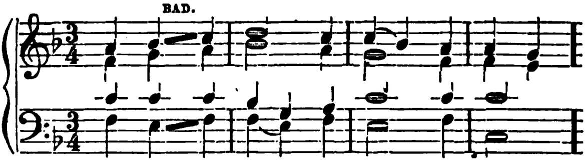
Obs. 1. When two fifths of a different species succeed each other by consecutive motion, the effect is not bad, provided the succession does not occur between the extreme parts; that is, a perfect fifth may follow an imperfect fifth, or the converse, without bad effect.

EXAMPLE 296.



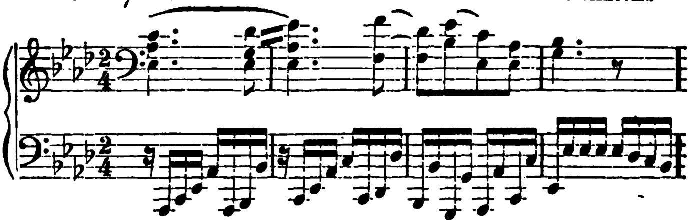
The above passage would sound badly, if written as follows:

EXAMPLE 297.



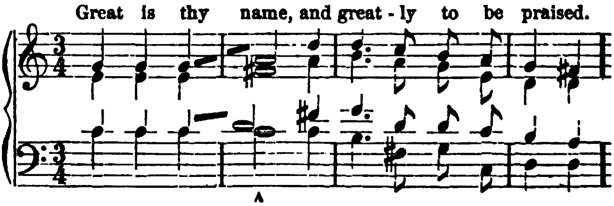
This observation applies equally to instrumental music, as for instance:

EXAMPLE 298. BEETHOVEN.



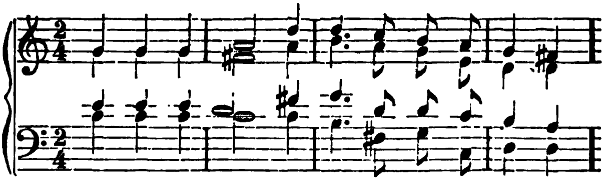
Obs. 2. Whenever in a succession of fifths, one of the parts sings one of the notes which moves to form the second fifth, and repeats it with the second fifth, the bad effect is lost, since the ear does not notice the second fifth, it being covered by the discord.

EXAMPLE 299.



Above, at A, the tenor and bass having been in unison, the tenor moves up a second, forming consecutive perfect fifths with the soprano; but the bass continuing to sing the note C, the ear does not apprehend that any fifth has occurred, and perhaps conceives the passage to be written thus:

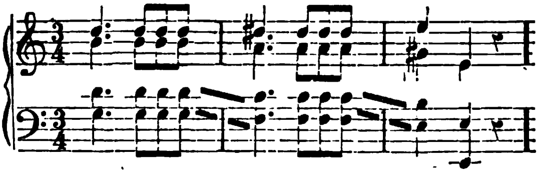
EXAMPLE 300.



And in fact, this latter example sounds precisely like Ex. 298; and not one person in a hundred could tell from hearing the two examples sung, that they were written in any respect differently.

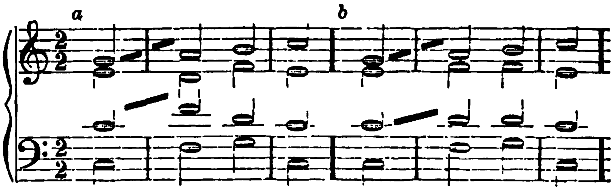
Obs. 3. We may either come on to the chord of the German Sixth, (§ 86,) or resolve it, using consecutive fifths, since the appellative nature of the augmented sixth is so great, that it distracts the attention from the progression of the individual parts.

EXAMPLE 301. HAYDN.



Obs. 4. Consecutive fifths are sometimes apparent to the ear, when, from a crossing of the voices, none are visible in the score.

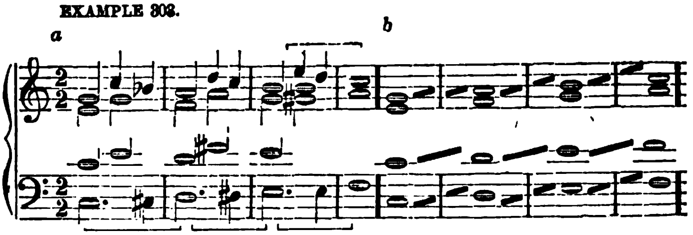
EXAMPLE 302.



Above, the progression between the first and second chords at *a*, sounds just as badly as that at *b*, although from the crossing of the alto and tenor, no consecutive fifths appear to be written. This kind of oversight should be very carefully guarded against by the student.

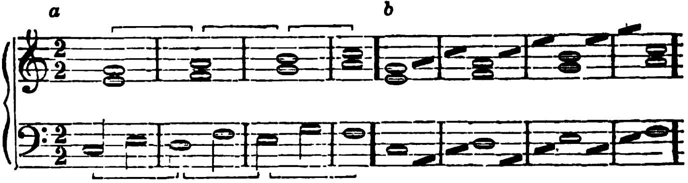
Obs. 5. As in the case of octaves, (see Ex. 288,) fifths sometimes occur by accent, (as well as by *accident;*) that is, between two successive accented parts of successive measures.

EXAMPLE 303.



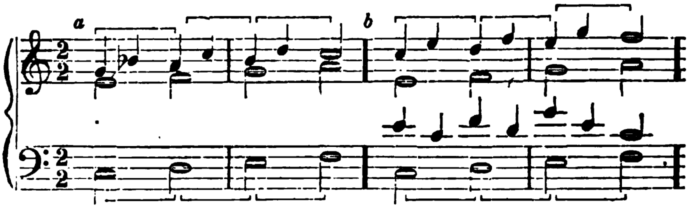
The effect is worse, if, in the case of consecutive accents, the intermediate unaccented notes move at no greater step than a third.

EXAMPLE 304.



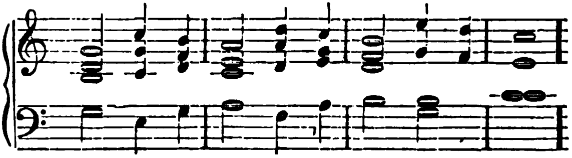
Remark. Neither consecutive fifths nor octaves are smothered when the parts forming such covered progression move only a third.

EXAMPLE 305.



But octaves are smothered when the parts move by the interval of a fourth (Compare § 121, Obs. 5.)

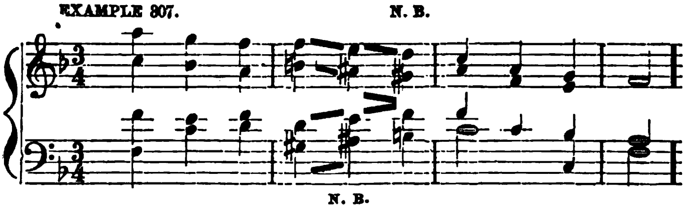
EXAMPLE 306.



Nevertheless it is not advisable for the student ever to write as above, since however carefully covered, a succession of more than two octaves, as in Ex. 306, will always sound badly.

Obs. 6. Consecutive imperfect fifths do not produce the same inharmonious effect, as perfect fifths.

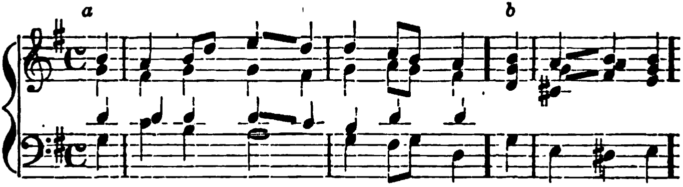
EXAMPLE 307.



This arises from the fact that consecutive imperfect fifths occur only when two equivocal chords, (§ 62, Obs. 2,) succeed each other, which give no idea of any particular tonic.

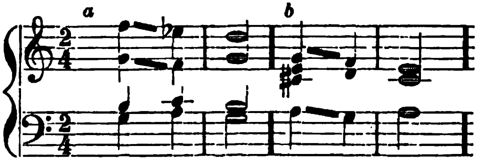
§ 123. Rule Third. Consecutive sevenths or seconds of the same species, between any two parts have an inharmonious effect.

EXAMPLE 308.



At *a*, is an example of consecutive seconds, and at *b*, another; both sound very disagreeably, even though the seconds in *a* are in some degree smothered by an intermediate part. The effect is still more inharmonious when consecutive sevenths occur between two extreme parts, or between two adjoining parts.

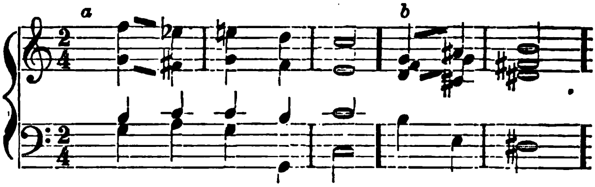
EXAMPLE 309.



At *a*, is an example of consecutive sevenths between two adjoining parts, and at *b*, between the extreme parts.

Obs. 1. Should the sevenths or seconds be of a different species, the inharmonious effect is not so great, nay, in some instances entirely disappears.

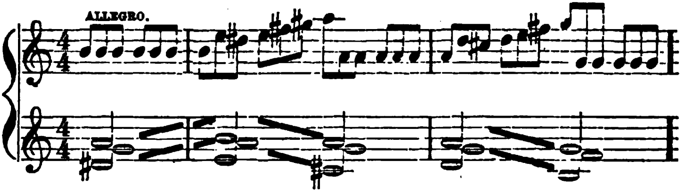
EXAMPLE 810.



Obs. 2. What has already been said about octaves and fifths by accent, applies equally to sevenths and seconds by accent.

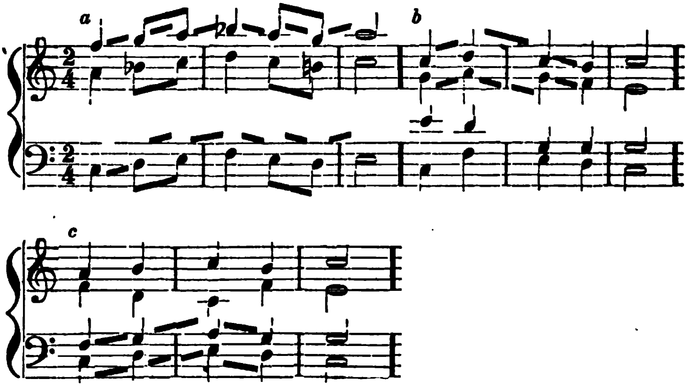
Obs. 3. Cases sometimes occur, (very rarely however, and never in vocal music,) where consecutive seconds or sevenths between middle parts, produce no bad effect. Take the following from G. Weber's Treatise, Fig. 907.

EXAMPLE 811.



§ 124. RULE FOURTH. Consecutive fourths between extreme parts or adjoining parts, are seldom of good effect.

EXAMPLE 812.

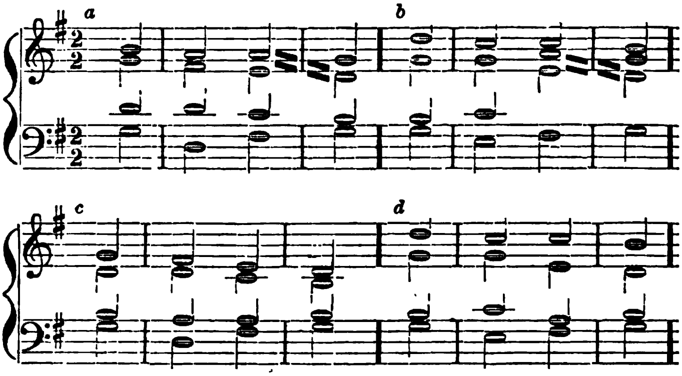


The reason why these fourths sound inharmoniously, is found in the fact that the fourth partakes somewhat of the nature of a discord; and conversely.

the fact that such progressions sound badly, is an evidence that the interval of the fourth is in its nature discordant. (See § 54, Obs.)

Obs. 1. Consecutive fourths between middle voices are to be avoided when convenient.

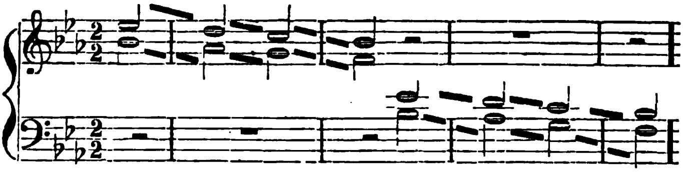
EXAMPLE 313



Above, at *a*, are consecutive fourths, avoided at *c*; and in like manner are the fourths in *b* avoided at *d*, and *c* and *d* sound much better than *a* and *b*.

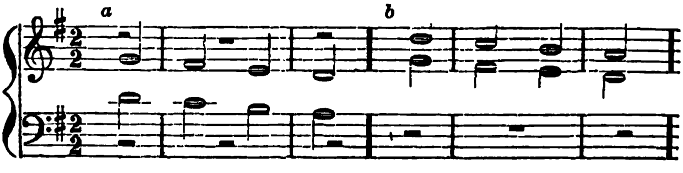
Obs. 2. Consecutive fourths sound worst, when two voices alone proceed in this manner.

EXAMPLE 314.



Remark. It follows from § 119, Obs., and Ex. 271; that if we write open fourths between the tenor and soprano, or bass and alto, they will sound exactly like consecutive fifths.

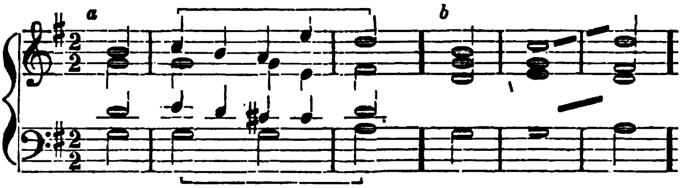
EXAMPLE 315.



Ex. 315, if the passage marked *a* be sung by an alto and tenor, (or soprano and bass, or the upper part by a female and the lower by a male voice,) the effect will be as bad as if the passage marked *b* be sung by two male or two female voices.

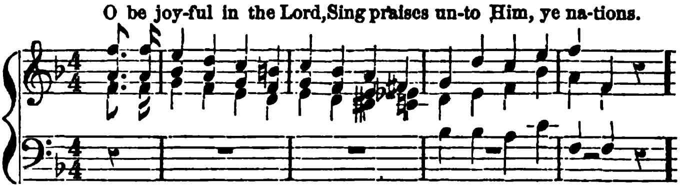
Obs. 3. All that has been stated with reference to consecutive octaves and fifths by accent, applies equally to fourths.

EXAMPLE 316.



Obs. 4. When a succession of consecutive triads in their first inversion occurs, consecutive fourths between two adjoining parts produce no bad effect, and this is almost the only case where such fourths are good.

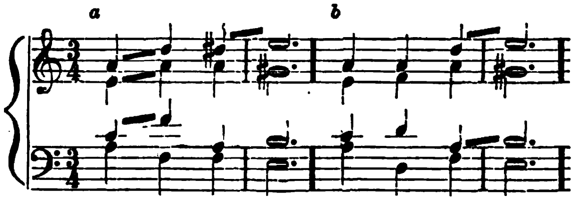
EXAMPLE 317. BELLINI.


O be joy-ful in the Lord, Sing praises un-to Him, ye na-tions.

In the above example, the consecutive fourths between the first and second trebles, in the second and third measures, produce a good effect, because they form part of a regular succession of triads. This will be farther explained when we treat of Sequences.

Obs. 5. As in the case of fifths, consecutive fourths may occur in the resolution of any chord which has a peculiarly appellative quality.

EXAMPLE 318.



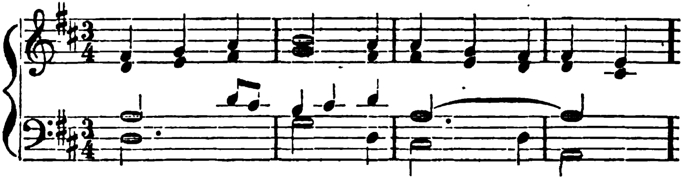
The passage marked *a*, has a smoother effect than the one marked *b*, because of the greater appellative quality of the augmented sixth.

Obs. 6. The student will here observe that all the bad effects hitherto noticed, arise from the employment of Similar Motion.

It is also to be remarked that consecutive octaves, fifths, seconds, sevenths, and fourths, are equally bad, whether the motion is gradual or by skips.

§ 125. Rule Fifth. Consecutive sixths and thirds are always good, whether they are major thirds or sixths, or alternately major and minor.

EXAMPLE 319. MOZART.

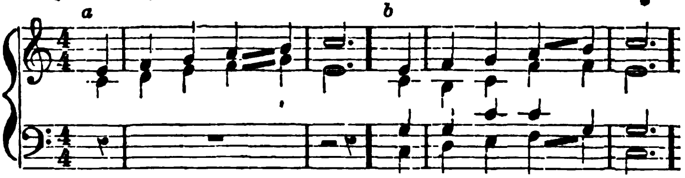


Inasmuch as the student cannot possibly go wrong here, it is unnecessary to multiply examples.

Obs. 1. We have seen from sections 123 and 124, that consecutive discords generally sound ill; we therefore must not understand the rule above to refer to augmented or diminished sixths or thirds. (§ 18.)

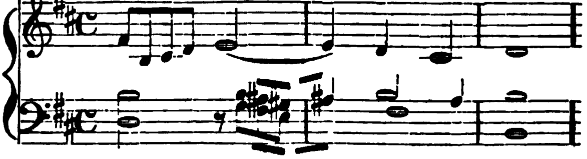
Obs. 2. The older theorists have prohibited the use of two consecutive major thirds; and in writing for two voices, they certainly do involve a bad effect; but when writing in four parts, the bad effect disappears.

EXAMPLE 320.



And even in three parts, two voices may sing consecutive major thirds, without bad effect, as the passage from Caldara, quoted by G. Weber, will show.

EXAMPLE 321. CALDARA. G. WEBER, Fig. 916.

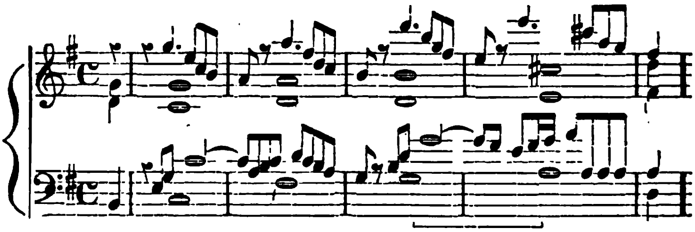


§ 126. G. Weber, has in his Theory of Musical Composition, treated the subject of consecutive fifths and octaves in a remarkably full and admirable manner; in fact nothing remains for all succeeding writers on this topic, but to copy from him, and the more closely they adhere to the original, the more valuable will be their remarks. I cannot refrain from making one or two quotations.

"It is entirely true that the parallel progression of two voices in fifths, is usually very disagreeable and repulsive. The disagreeable effect of such a progression, is fully realized only when the ear clearly and distinctly recognizes and perceives such progressions; the more concealed the consecutive fifths are, the less is the annoyance experienced therefrom. This principle, if applied to the different ways in which parallelisms by fifths occur, leads to the following results:—

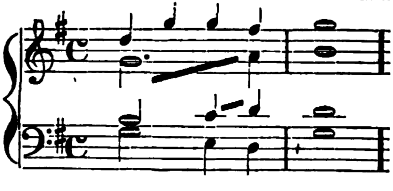
"1st. Consecutive fifths are less perceptible, and consequently less repulsive in passages having several parts, than in those which have but two or three; because then the ear cannot so well follow the progression of each individual voice, and on this account the parallel movement of two voices more easily escapes his attention.

EXAMPLE 322. G. WEBER, Fig. 949.



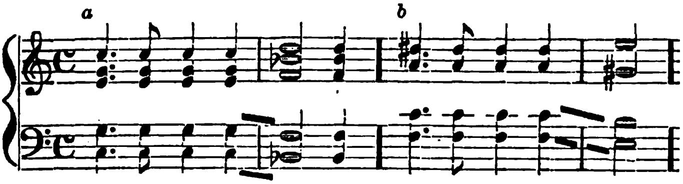
"2d. Parallelisms by fifths are particularly offensive when they occur between the *outer voices*, (extreme parts,) or between voices which are in any way rendered prominent; they are less disagreeable when one of the voices is an intermediate part, and least so of all, when both voices are singing intermediate parts.

EXAMPLE 323. G. WEBER, Fig. 984.



"It is not intended to convey the idea that all parallel progressions by fifths which do not occur between outer voices are good, but merely that those consecutive fifths formed exclusively by intermediate voices are *less* offensive, and if still other favorable and meliorating circumstances occur, may sometimes by such palliative means become of perfectly good effect.

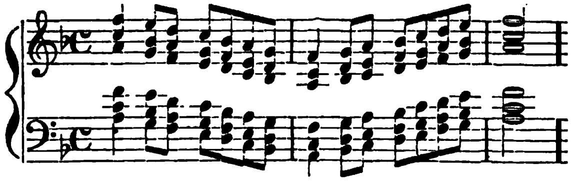
EXAMPLE 324.



a From **Beethoven**. *b* From **Haydn**.

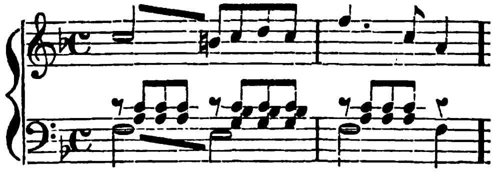
"3d. In instrumental pieces, those fifths which arise from the doubling the parts, do not sound badly, provided each voice is decidedly and undoubtedly doubled.

EXAMPLE 325.

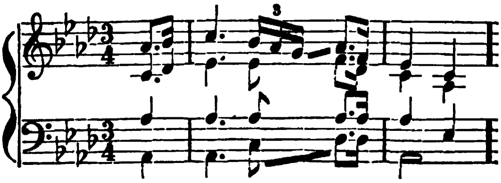


"4th. Parallelisms of fifths which occur between an harmonic note and one not belonging to the chord, are not of very bad effect, especially where a short transition-note falls into a fifth with an harmonic note."

EXAMPLE 326. **Hummel's "Alma Virgo."**



EXAMPLE 327. **Old Scotch or Spanish Melody.**



And again, in another place he says,

"The prohibition of parallelisms by fifths, usually called FORBIDDEN FIFTHS, or FORBIDDEN PROGRESSIONS BY FIFTHS, has acquired great celebrity in the theory of musical composition, and not unfrequently have the entire merits of a musical production been decided according to the more or less scientific observance of this prohibition, so that one should be thus led to believe that the whole doctrine of musical composition consists solely in the injunction to avoid such parallelisms."

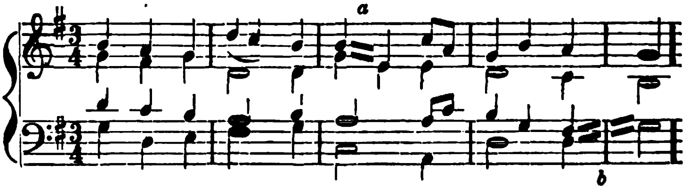
It is undoubtedly true that even at this day, many critics are so pedantically enamoured of this prohibition, as to deny any merit in a piece of music which may contain the "unclean thing;" nevertheless, provided a piece of music be well conceived and worked up, with a flowing melody and suitable harmonies, one ought to look with great leniency upon a stray consecutive fifth or two, just as one would willingly pardon a grammatical error or solecism in a poem which expressed a great idea, or bore, in other respects, marks of indisputable genius. However, it would be better to avoid the blemish in either case.

CHAPTER THIRD.

PROGRESSIONS NOT CONSECUTIVE.

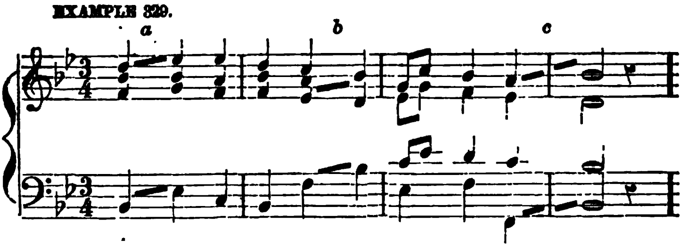
§ 127. **RULE SIXTH. A.** No two parts may move to a unison or octave, by Similar Motion, unless one of the parts move only a minor second. (See § 131, Obs.)

EXAMPLE 828.



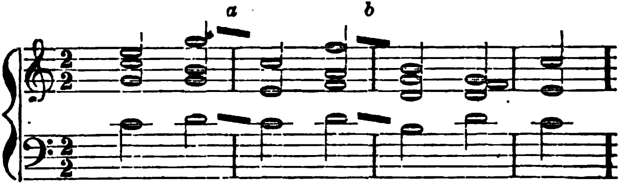
The progression at *a*, above, has a bad effect, but the one at *b* is good.

EXAMPLE 829.



The three cases marked *a*, *b*, and *c*, above, are all good, the condition being complied with.

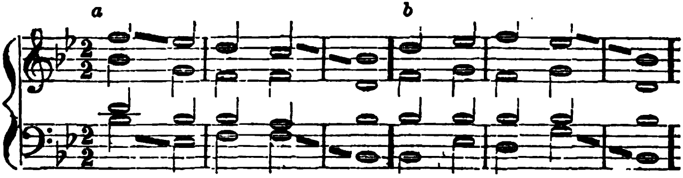
EXAMPLE 830.



Both *a* and *b*, above, are bad, as will be readily felt on singing or even playing the passage.

Obs. 1. When proceeding from the tonic to the subdominant triads, or from the dominant to the tonic triads, the parts may move to the octave by similar motion, without bad effect, provided one of the parts moves only a major second.

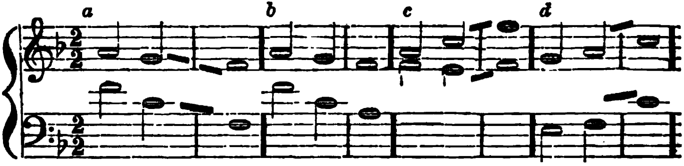
EXAMPLE 831.



The two cases in *a*, are good, that at *b* is bad.

Obs. 2. In writing for two voices alone, it is not proper to come on an octave by Similar Motion under any circumstances.

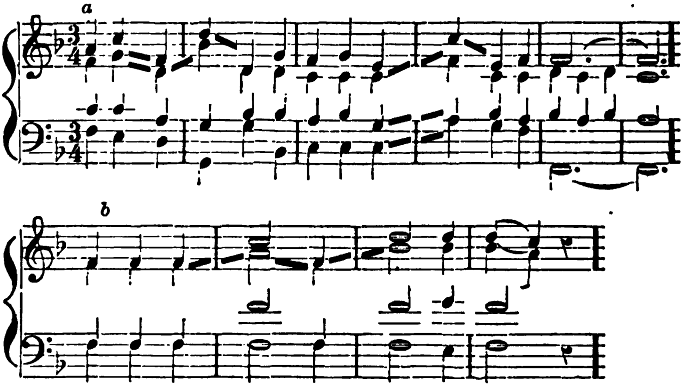
EXAMPLE 832.



At Ex. 332, *a*, *c*, and *d*, are all bad; *b* only is good, there being no movement to the octave.

B. From the above, follows this remark: no part may skip below the note just sung by the next lowest part, nor above the note just sung by the next highest part; (except as before, one of the parts moves only a minor second.)

EXAMPLE 333.

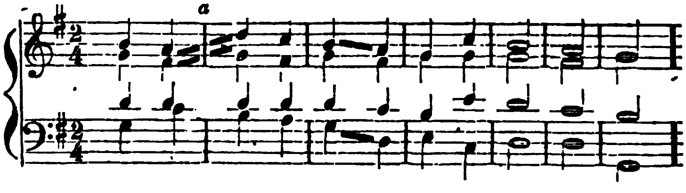


The progressions in *a*, above, are very bad. This remark does not, however, apply to cases where, after a unison passage, the voices spread out into a chord, or the converse; the passage *b* is therefore good.

Obs. 3. All bad progressions sound worst, when they occur on the accented part of the measure. This follows from the principle involved in § 121, Obs. 5, and § 122, Obs. 5.

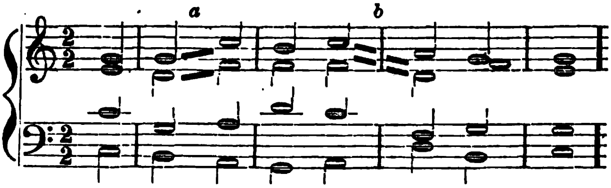
§ 128. Rule Seventh. No two parts may move to a fifth by Similar Motion, except when one of the parts moves only a second. (See Ex. 344.)

EXAMPLE 334.



The progressions above, are all good. At *a* is a similar case to the one spoken of in Ex. 150.

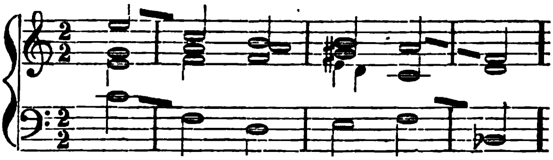
EXAMPLE 335.



The two cases above are both of bad effect.

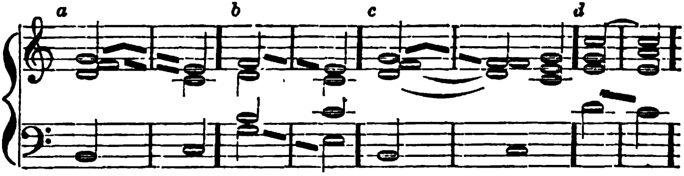
Remark. The effect of such a progression is still worse when it occurs on the accent, and between the extreme parts.

EXAMPLE 336.



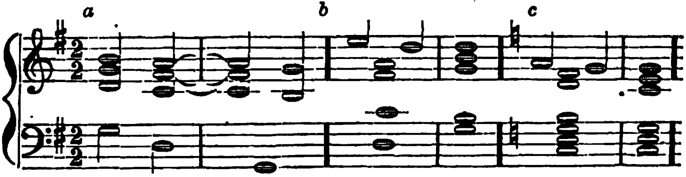
§ 129. **Rule Eighth.** No two notes next each other in alphabetic order may move to the unison or octave, by Similar or Oblique Motion.

EXAMPLE 337.



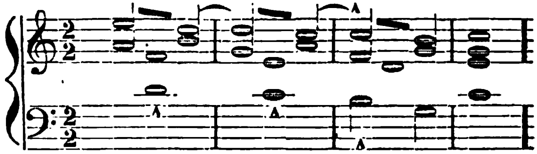
Obs. 1. The last clause of the above section, does not apply to chords of the ninth, eleventh, or thirteenth; inasmuch as they move to the octave by Oblique Motion to form their resolution.

EXAMPLE 338.



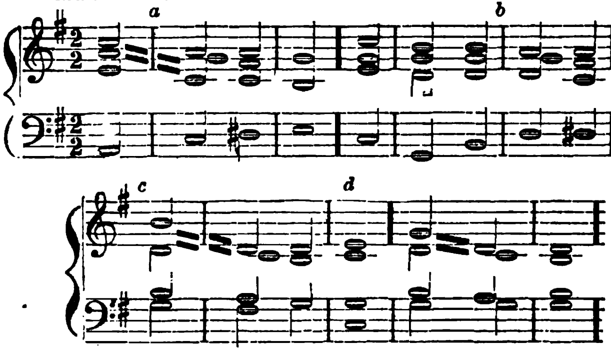
Remark. Most writers on harmony have appeared to forget the above exception, and have boldly stated that "*A suspended or discordant note must not be* *heard simultaneously with the note which forms its resolution."* This is undoubtedly true of progressions in general, but the three cases in Ex. 338, are of very frequent occurrence, and not at all of bad effect, hence the necessity of the observation. In ordinary cases, of common suspensions of one part, or of the discord of the seventh, their rule as stated above is very necessary and proper, as may be seen by the bad effect of the following progressions.

EXAMPLE 339.



§ 130. RULE NINTH. No two parts may move to a second by Similar Motion, excepting to form part of a chord of the dominant seventh or eleventh.

EXAMPLE 340.



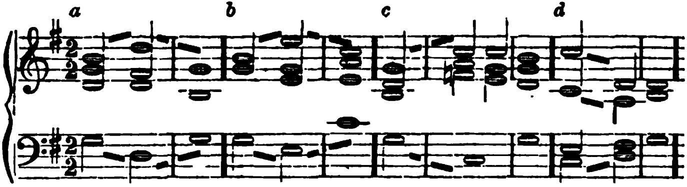
Above, *a* is bad; *b*, *c*, and *d*, are good.

Obs. This rule applies equally to the interval of the seventh and ninth, with limitations that will appear in due time.

GENERAL OBSERVATIONS.

§ 131. We may proceed to the octave by Contrary Motion, provided the chords are not the triads of roots next each other in alphabetic order.

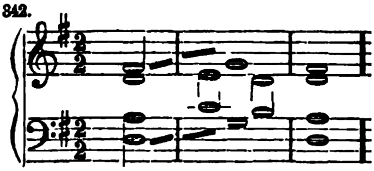
EXAMPLE 341.



Above, *a* and *b* are good, while *c* and *d* are very inharmonious, (for two reasons; see § 132.)

Obs. The proviso in this section will apply also to the case of octaves by Similar Motion. (§ 127.)

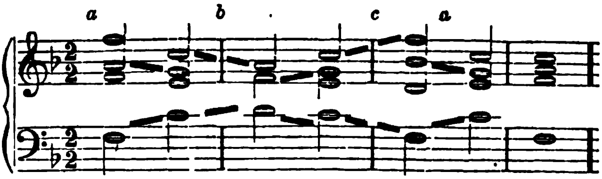
EXAMPLE 342.



The progression above, needs only to be heard, to be condemned.

§ 132. Fifths by Contrary Motion, usually sound as badly as fifths by Similar Motion, (§ 128,) and the same principles are to be applied in each case. (See § 127, Obs. 3.)

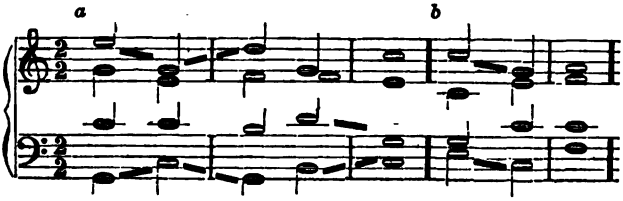
EXAMPLE 343.



The places marked above fully justify the prohibition.

Obs. 1. When proceeding from one inversion of a chord to another, or to its primary form, we may move to fifths by Contrary, or even Similar Motion, without bad effect.

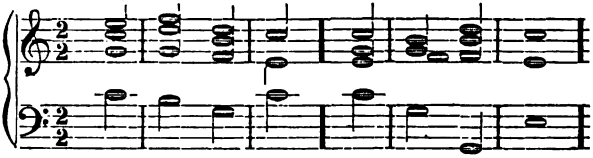
EXAMPLE 344.



The reason of this is found in the fact that the ear scarcely recognises the change from one form of a chord to another, as a movement of the parts, and consequently does not perceive that any fifth has been made unduely prominent. Hence arises this consideration,

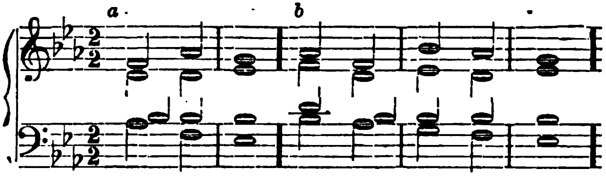
§ 133. A. It is not always necessary that the resolution of a discord should take place in the next chord, since we may proceed from one inversion or position of any chord to another position or inversion, before resolving it.

EXAMPLE 345.



Obs. 1. Nevertheless, when any form of a chord has a peculiarly appellative quality, (as the third inversion of the dominant seventh,) it is not well to proceed to another form of the chord having a less appellative quality, though the opposite process has often a very fine effect.

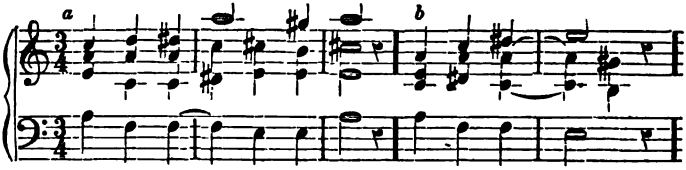
EXAMPLE 346.



At *a* above, the proceeding from the third to the second inversion of the seventh on B♭, has a bad effect, because it disagreeably disappoints the ear; at *b*, the reverse of *a*, the progression is particularly good.

So of the chord of the German Sixth; its primary form has a singularly appellative quality: it would therefore have a bad effect to substitute another position of the chord, before resolving it.

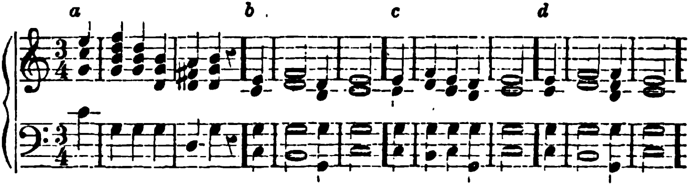
EXAMPLE 347.



The passage *a* is an instance of the infelicitous effect called an *anti-climax;* that at *b* is, on the contrary, highly agreeable.

Obs. 2. In changing the position of a discord, it is highly necessary that the characteristic note (or note which gives the chord its name,) should not be omitted or allowed to disappear.

EXAMPLE 348.



At *a* is a case where a chord of the dominant seventh has occurred on the accent, and is subsequently allowed to disappear, and the chords move on as if no seventh had been heard. This has a very bad, a weak and meagre effect, especially to be avoided. At *b*, although the seventh heard in the second chord is not found in the third chord, yet as the chord is properly resolved on the succeeding accent, no bad effect follows, and the ear conceives the passage as at *c*, or perhaps rather as at *d*. From this we derive the following highly important remark:—

B. A discord occurring on an accent, takes its resolution most effectively on the succeeding accent.

Obs. 1. This follows from the principles laid down in § 127, Obs. 3; since if a bad progression sounds worst on an accent, it may be naturally inferred that a good and satisfactory progression also sounds best and most satisfactory on an accent; from this consideration we deduce the fact that chords having a very appellative quality by their nature, have that appellative quality augmented by occurring on an accent, and therefore that we must be particularly careful to resolve properly all accented chords: and also, that those chords having but little appellative quality by nature, receive an addition to that appellative quality when they are accented.

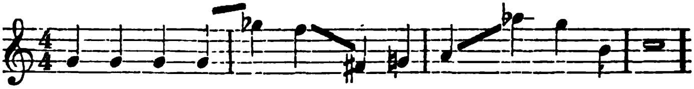
CHAPTER FOURTH.

ON FALSE RELATION.

§ 134. Relation implies the immediate ratio which two sounds either simultaneous or consecutive, have to each other. The relation is considered according to the nature of the interval formed by the two sounds, so that the relation is correct when the interval is harmonious, and is false, when there occurs an alteration and consequent harshness, either by excess or diminution. A **False Relation** in harmony is, therefore, where two sounds are heard, either simultaneously or consecutively, which cannot both belong to the key in which we are.

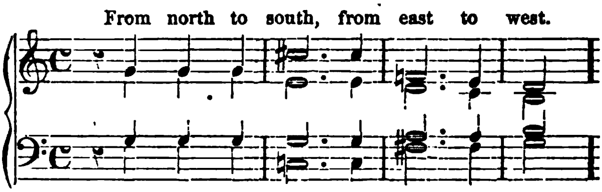
§ 135 Either the diminished or superfluous octave constitutes a false relation. In melody such relation is impracticable:

EXAMPLE 349.



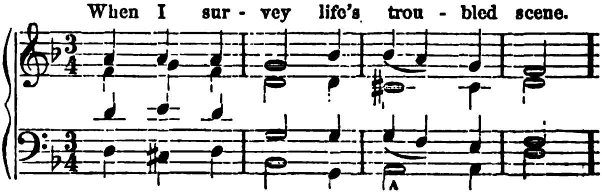
In harmony, the introduction of these octaves is hideous, and causes the most revolting cacophony.

EXAMPLE 350.



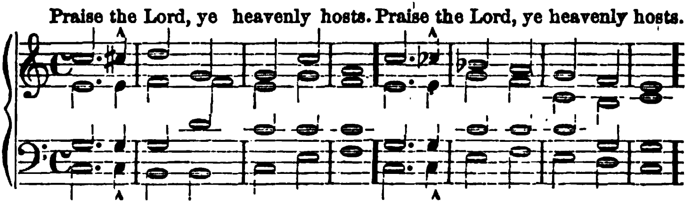
Obs. 1. These chords must not be confounded with the minor ninth or eleventh, since in those, the natural dissonance of the interval is qualified and mitigated by the accompanying notes; but in the case of the augmented and diminished octaves above, no such harmonizing effect can possibly take place. Compare the above example with the following:

EXAMPLE 351.



Obs. 2. Some modern composers do not hesitate to use the augmented and diminished octaves as *passing notes*, in the following manner.

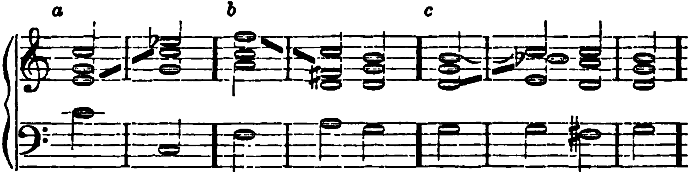
EXAMPLE 352.


Praise the Lord, ye heavenly hosts. Praise the Lord, ye heavenly hosts.

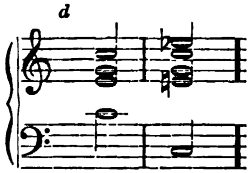
See § 111, O and R, and Ex. 233. This is not advisable in vocal composition.

§ 136. The following are examples of false relation between consecutive and not simultaneous sounds.

EXAMPLE 353.



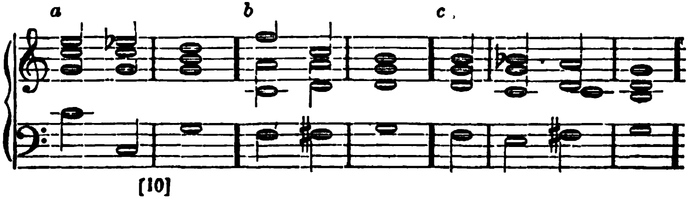
At *a*, the impression of the E natural in the first chord remains after the E♭ of the second chord has been heard, and the effect is much as if the passage had been written thus:



And so of the examples at *b* and *c*, Ex. 353.

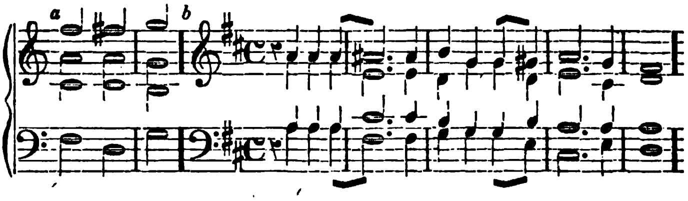
§ 137. From the principles of § 127, Obs. 3, it follows that if this inharmonious effect can be masked or smothered, the harshness will disappear. In the cases above mentioned, this can be accomplished by so contriving that the *very same part* shall sing the note which is to be chromatically altered.

EXAMPLE 354 A.



Compare the above with the passages marked with the same letters in Ex. 353; at *b* is a place which shows how to proceed when two parts sing the note which is to be chromatically altered. One of the parts, (generally the most prominent one,) takes the chromatic sign, while the other moves; the passage *b* would be still better, if it moved as at *a*, below.

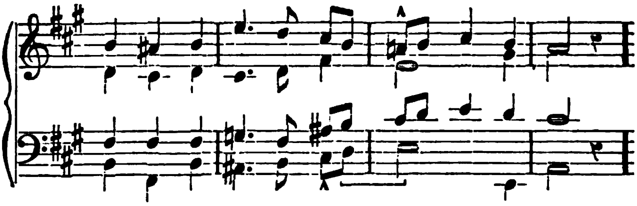
EXAMPLE 354 B



At *b* is an instance quite similar to the other, but perhaps more striking.

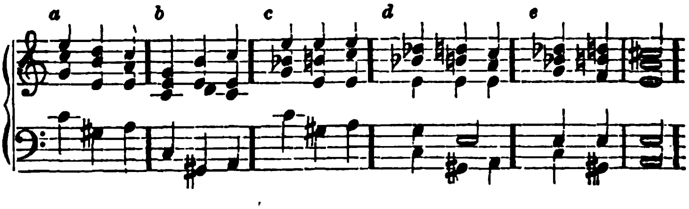
§ 138. It is not to be considered false relation, when a chord intervenes between the original note and the one chromatically altered.

EXAMPLE 355. HUMMEL.



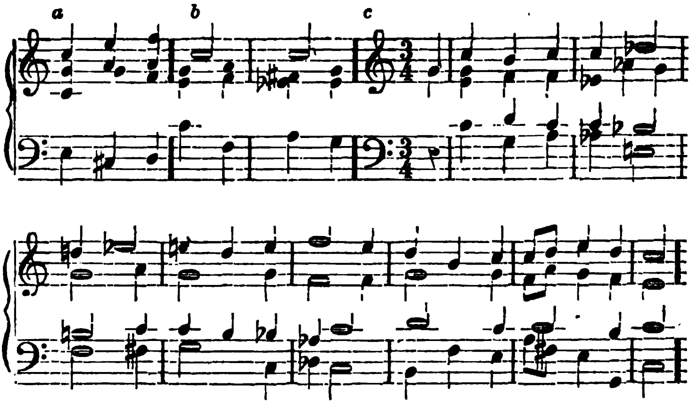
§ 139. In four-part writing, whatever be the movement of the parts, it is not esteemed a false relation, if the major third of the first chord occurs as the root of the second chord.

EXAMPLE 356.



§ 140. It is not a false relation if the third of the first chord be the perfect fifth of the second chord.

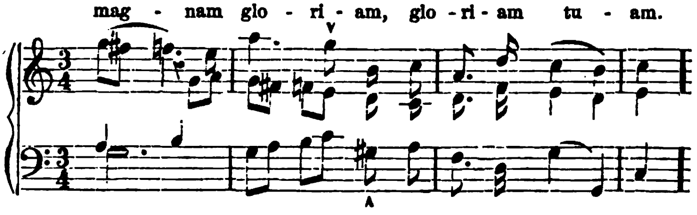
EXAMPLE 357.



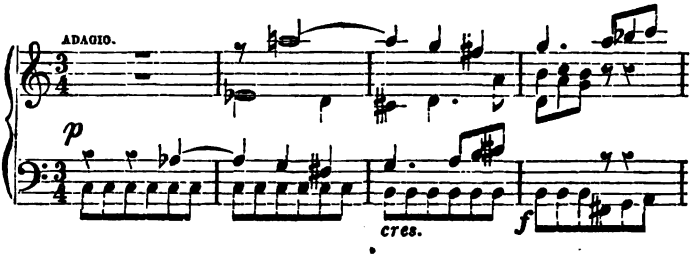
Remark. These last three sections, with their examples, are taken from **Albert Day's** Theory of Musical Composition, a work highly valued by G. A. **Macfarren**, Professor of Harmony in the Royal Academy of Music, London. They show, with great brevity and accuracy, the exceptions to the rule of false relations.

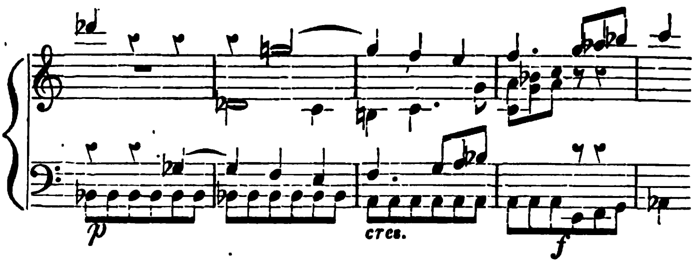
Examples from classic writers might be multiplied to prove the correctness of the remarks, but the following must suffice.

EXAMPLE 358. CHERUBINI.



EXAMPLE 359. MOZART.

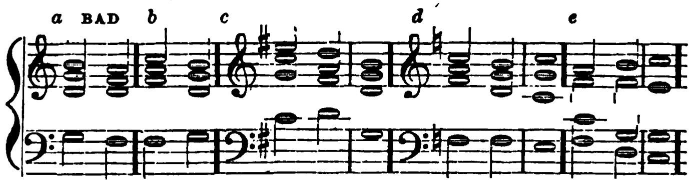




Obs. In introducing such progressions, we must be governed by the general character of the piece; for instance, if it has been grave and majestic, consisting principally of slow moving chords, without much modulation, it would be in bad taste to introduce these liberties, since they would mar the symmetry and invade the unity of the whole piece; but in pieces of a light, joyous character, or where the chords move quickly, such progressions are good, since the ear has not time to fully appreciate the chords or the successions. For a farther explanation of this, see SMOTHERED MODULATION, § 197.

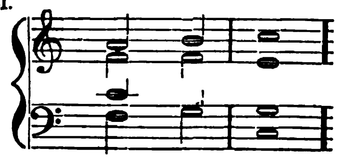
§ 141. Even in four-part writing, the extreme parts should not have the false relation of the tritone.

EXAMPLE 360.



The progression at *a* sounds horribly, both on account of the false relation between the B in the first chord and the F in the second, but also on account of § 132; *b* is good, because § 132 is not violated, and because the actual false relation occurs more to the eye than to the ear; since the F in the bass of the first chord is so firmly impressed on the ear, that it receives the passage as at *d*, and expects also the same resolution as at *d*; *c* is questionable, though made use of by good writers; *e* is good, since the F occurs in both chords, and being the seventh in the second chord, with a strong appellative quality, the false relation is not very prominent. The passage in question would not sound so harmoniously if written as follows: (Ex. 320, *b*.)

EXAMPLE 361.



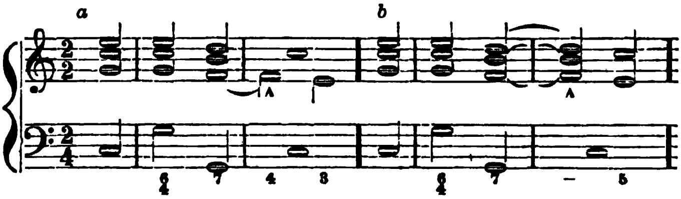
Obs. In general we may state that false relations generally sound ill, in proportion as they occur between more or less prominent voices, and under circumstances which call the attention directly to them.

CHAPTER FIFTH.

ON SUSPENSION.

§ 142. Suspension occurs, when, in a progression of two chords, one or more notes of the first chord do not immediately proceed to their places, but continue for one or more beats, to sound the parts of the first chord.

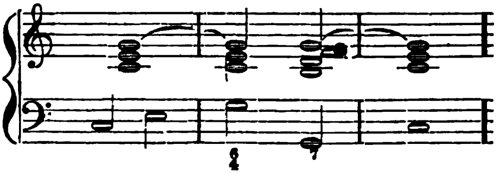
EXAMPLE 362.



Above, in the last measure at *a*, the F in the preceding chord is continued in the next, and is not resolved as soon as the other notes of the chord. At *b* is an instance where three notes are suspended, and not resolved until after the bass note has sounded the root of the succeeding chord.

§ 143. Suspension necessarily includes discordance; and when in the prolongation of a note or notes, no discordance takes place, it is no longer a suspension, *e. g.*

EXAMPLE 363.

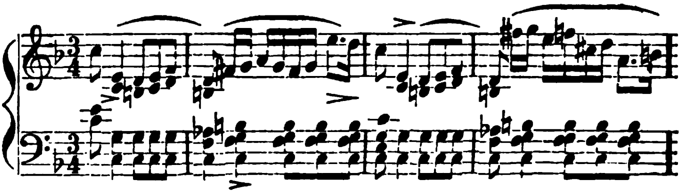


Ex. 363, the G in the last chord cannot properly be said to be a suspension of the G in the preceding chord, because it produces no discordance, and is in fact an harmonic note of the last chord.

Again, suspension is caused by deferring the *motion* of one or more parts, and if no motion takes place, there can be no suspension.

Obs. 1. The chords of the eleventh and thirteenth are in fact nothing more than suspensions of the seventh and ninth respectively, on the triad; (see § 108, § 109, Obs. 2,) and might be so classified; but inasmuch as in modern piano-forte music, those chords sometimes occur without suspension, (see Ex. 364,) and moreover, some of the derivatives of the eleventh and thirteenth require classification, I have thought best to give them as in sections 105, 109. (Compare § 108, Obs. 3, and Obs. 2.)

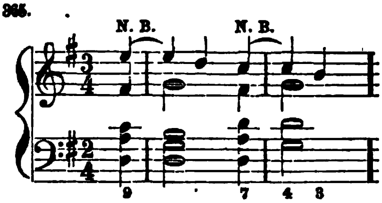
EXAMPLE 364. F. HUNTEN.



Obs. 2. The fact that these liberties are taken in piano-forte, or indeed any instrumental music, does not at all militate with the principle involved in § 108, since we are there treating, (as throughout this work,) of pure vocal composition. In writing for voices, these strong unprepared discords are improper, for various reasons; first, because as voices give greater individuality of effect than instruments, so a discord is more palpable in vocal than instrumental music, and being made too prominent, the discordance is quite horrible; and second, these chords, from their effect, lead the ear of the singer astray, and a chorus would find it very difficult, if not quite impossible, to sing a composition containing many unprepared elevenths or thirteenths.

Obs. 3. The doctrine of Suspension, as laid down by most theorists, is very obscure. They say, (see Schneider, Knecht, Albrechtsberger, Czerny, and others,) that three conditions are necessary to suspension: 1st, Preparation; 2d, Percussion; and 3d, Resolution. They define Preparation to be, "a sounding of the suspended note in the previous chord." Now the very nature of suspension, the definition of the word itself, implies a continuance; but if a thing has no existence, it can have no continuance; and so, if it was not heard in the preceding chord, the note certainly could not be suspended; furthermore, they say that in the preparation of a suspension, the note must be heard first as a concord; that this is not at all necessary, will be seen from the following example, containing suspensions used by every classical writer, from PALESTRINA to MENDELSSOHN.

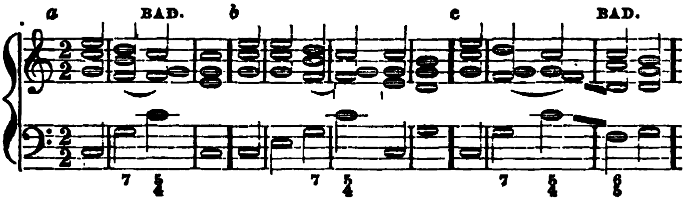
EXAMPLE 365.



The theorists account for such passages, by saying that they occur "by license;" now if in proposing to ourselves a rule of progression, we find that the infraction of the rule produces a very good effect, would it not be better to dispense with such a useless and even mischievous restriction, serving only to fetter the imagination, without at all refining or strengthening the music?

§ 144. **Suspensions should always fall on the accented parts of the measure; and their resolutions, (generally on the unaccented parts,) must be diatonic, and never by skips.**

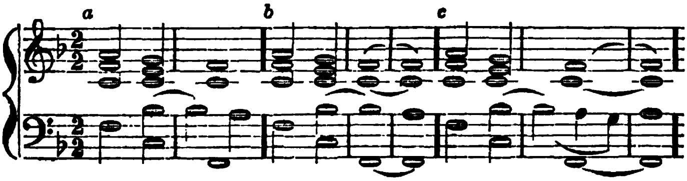
EXAMPLE 366.



Above, *a* sounds very weak and inane; *b* is correct, and sounds much more vigorous than *a*; *c* is not good, as will be felt on performance. The passage at *a* is feeble, because the suspension occurring on the unaccented part of the measure, loses its effect; (see § 134, Obs.:) *c* is bad, both on account of the confusion in the motion of the parts, and because the appellative quality of the F in the $\frac{5}{4}$ chord is disregarded.

Obs. Although suspensions may resolve, and generally do, on the succeeding unaccented beat, yet from § 133, Obs. 2, it follows that they may be prolonged till the next accent.

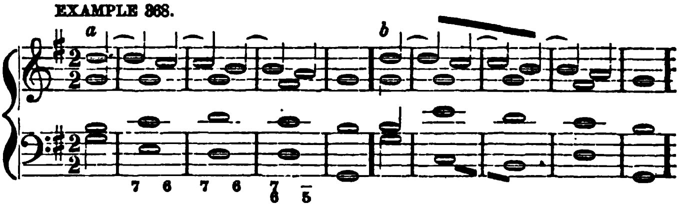
EXAMPLE 367.



The passages marked *a* and *b*, exhibit the relative effect of the two cases; *c* is an example of a suspension embellished by ornamental notes. (See § 156.)

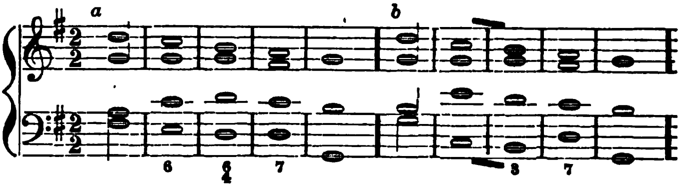
§ 145. Suspensions must be so contrived that the chords follow one another naturally, and they must not include any of the forbidden progressions, (such as consecutive octaves, fifths, or seconds;) that is, the chords must be so arranged as to succeed each other harmoniously, even if the suspensions were taken away.

EXAMPLE 368.



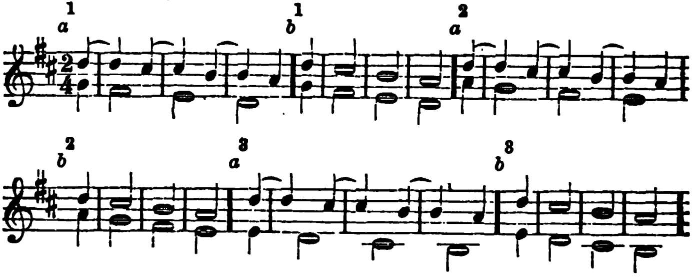
Above, the passage at *a* is good, since we might dispense with the suspensions, and the chords would still flow harmoniously; at *b*, however, the case is different; take away the suspensions, and consecutive octaves between the extreme parts result: see *e. g.*

EXAMPLE 369.



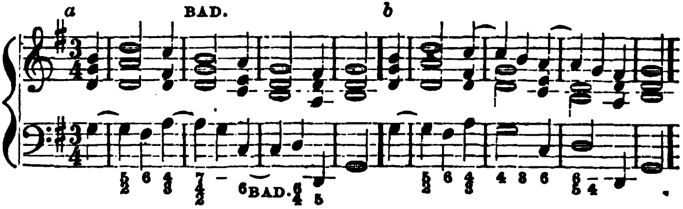
Obs. Suspensions rarely sound well in two-part composition; and if used at all, great care must be taken to observe the above directions. Thus, below, $\overset{1}{a}$, $\overset{2}{a}$, $\overset{3}{a}$, sound exactly as bad as $\overset{1}{b}$, $\overset{2}{b}$, $\overset{3}{b}$.

EXAMPLE 370.



§ 146. Suspensions of the bass part, seldom have a good effect, excepting the chords of $\begin{smallmatrix}5\\2\end{smallmatrix}$, $\begin{smallmatrix}4\\2\end{smallmatrix}$, and $\begin{smallmatrix}5\\4\\2\end{smallmatrix}$.

EXAMPLE 371.

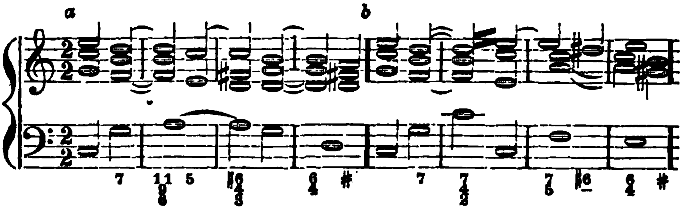


The passages marked BAD at *a*, are corrected in *b*.

§ 147. GENERAL REMARKS.

A. We find upon investigation that suspensions usually sound best when they resolve down, and into a concord.

EXAMPLE 372.

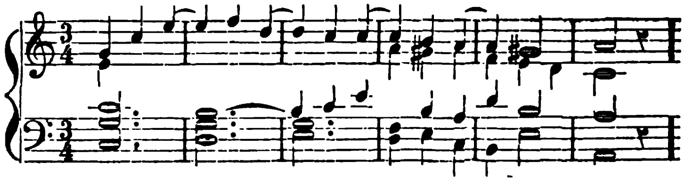


Above, at *a*, are examples of suspensions resolving down and into a concord; nevertheless, at *b* are examples of the contrary, which have a good effect; the principle of resolution appears to be this, viz:

B. The appellative quality of each note is to be regarded; thus a major seventh ought to resolve upward, and a minor seventh downward; a second, whether major or minor, ought to move upward, and a fourth ought generally to resolve downward.

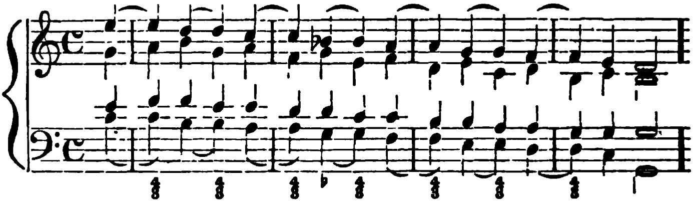
C. It is not essential that simultaneously with the resolution of the suspension, the other part or parts should either remain stationary, or should move; they may do either with good effect.

EXAMPLE 373.



Obs. Often very interesting progressions may be formed by having all the parts move, those suspended and those free; or by mixing the two cases.

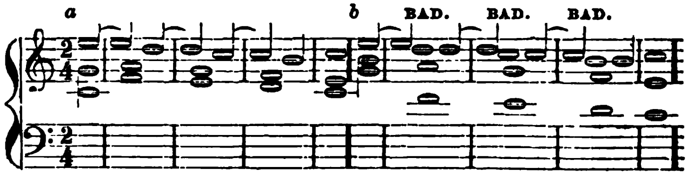
EXAMPLE 374.



Great care is necessary that in moving the voices simultaneously with the resolution of a suspension, no false relations, or consecutive sevenths or seconds occur between voices.

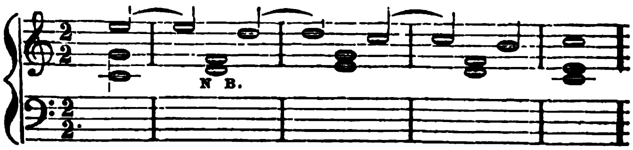
D. A suspension should not be heard simultaneously with the note on which it is to resolve. (Consult Remarks to § 129, and Ex. 339.)

EXAMPLE 375.



Obs. The note of resolution may occur at the distance of a seventh or ninth, but not at the distance of a second, as at *b*, above. (See Ex. 365.) Nevertheless, the passage at *a*, above, sounds much better as it is, than if written as below.

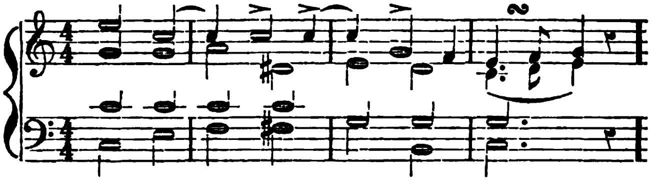
EXAMPLE 376.



The reason why this prohibition is necessary, is implied in § 129; a rule which is violated by Ex. 375, *b*.

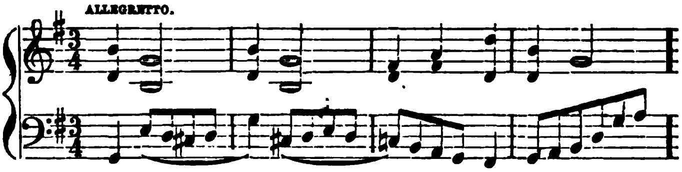
E. SYNCOPATION occurs when by uniting a foregoing unaccent with a succeeding accent, the accent is thrown back on to what would otherwise be the weak part of the measure.

EXAMPLE 377.



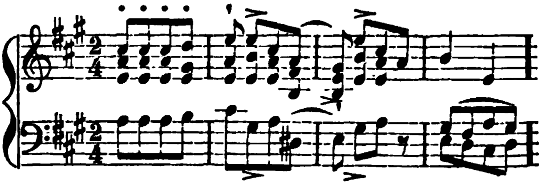
Obs. 1. It follows from the above definition, that the union of the second and third beats of triple measure cannot be properly called syncopation; as in the following:

EXAMPLE 378.



Neither are mere *sforzando* effects to be accounted as syncopations, but rather as cases of false accent.

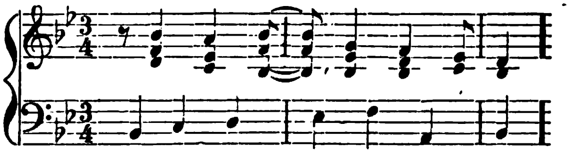
EXAMPLE 379.



NOTE. In cases of syncopation, the syncopated note should always receive the accent, even if it be not expressly marked *Sfz.* or >.

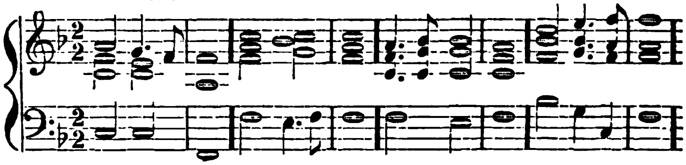
Obs. 2. Syncopation, like Suspension, may occur in two or three parts simultaneously.

EXAMPLE 380.



§ 148. Anticipation is the reverse of Suspension, and occurs when one or more of the accessory parts move into the succeeding chord on the unaccent immediately preceding the accent where the chord is due.

EXAMPLE 381.



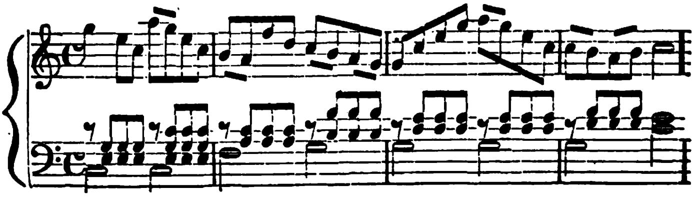
Obs. As might be imagined, Anticipation should occur on the weak part, or unaccent, and follows the reverse analogy of Suspension.

CHAPTER SIXTH.

THE APPOGGIATURA AND PASSING NOTE.

§ 149. Whenever a voice, immediately before sounding an harmonic tone, gives first a tone foreign to the harmony, at the distance of a major or minor second, and on an accent, such effect is called an Appoggiatura.

EXAMPLE 382.

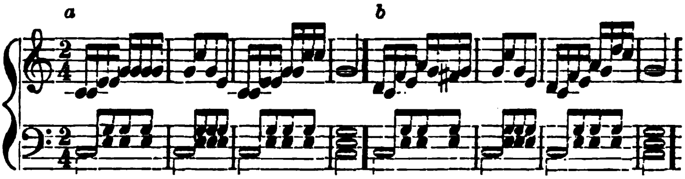


All the notes marked above with a dash, are appoggiaturas.

Obs. 1. Although the appoggiatura is not an essential tone, that is, not necessary to the harmony, yet as it is very frequently employed in modern vocal music, it is thought best to treat of it here at length, although we thereby anticipate much that is necessary to remark in speaking of melodic ornament. The appoggiatura may be considered as merely an ornamental note, employed to give grace and elasticity to the melody, or the part where it occurs.

Obs. 2. It must be remembered that the appoggiatura, being a tone foreign to the harmony, is necessarily a dissonance; that is, it does not form part of either the triad, or chords of the seventh or ninth, although it may sometimes be classified as part of an eleventh or thirteenth. Compare § 155.

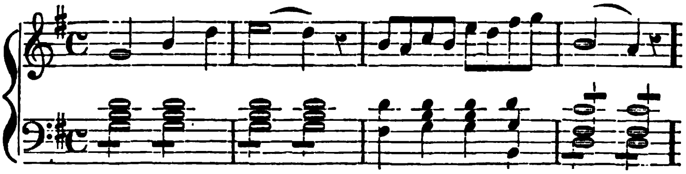
EXAMPLE 883.



On comparing *a* and *b* above, the student will readily see which notes are appoggiaturas, and which are not.

§ 150. Appoggiaturas are classified as LONG or SHORT, according to the portion of the measure they occupy.

EXAMPLE 884.

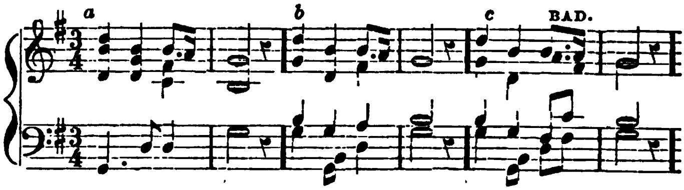


Those in the second and fourth measures above, are long appoggiaturas; those in the third are short.

Obs. It will be seen that the long appoggiatura differs from suspension, in being unprepared; it is not therefore a continuation, but a taking up of an unprepared foreign note; the short appoggiatura, from its insignificant duration, cannot impress the ear so fully, and therefore does not appear to hint at suspension.

§ 151. Like suspensions, appoggiaturas sound best when the harmonic note, (or note of resolution,) is not heard simultaneously with them; they do not sound very harshly, if the harmonic note be at the distance of a seventh, ninth, or more; and worst of all, when the identical note of resolution is heard with them.

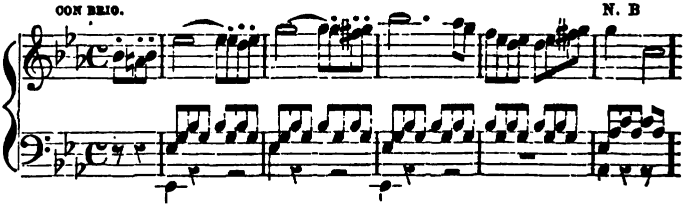
EXAMPLE 385.



§ 152. Appoggiaturas should not stand at a greater distance from their note of resolution, than a major second; and this follows from the principle involved in § 144, Ex. 366.

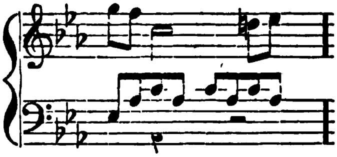
Obs. Instances are occasionally found in the classic composers, of a deviation from this rule; and in certain melodic passages, with good effect, thus:

EXAMPLE 386. BEETHOVEN.



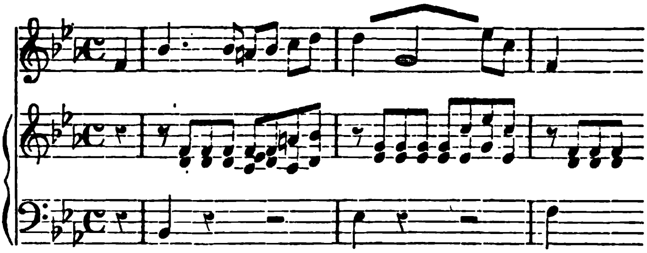
But this does not at all militate against the propriety of the rule, since the passage marked N. B. has almost precisely the same effect on the ear, as if it were written as follows:

EXAMPLE 387.



Sometimes the resolution of the appoggiatura is deferred for a beat or two, with good effect, thus:

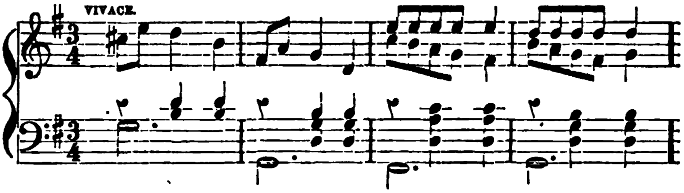
EXAMPLE 388. MOSCHELES.



In the second full measure, the appoggiatura D does not resolve to E♭, until the third beat after its appearance, and with another note between. These freedoms should only be allowed in the melody, and would, if used in accessory parts of pure vocal composition, produce a very disagreeable vagueness and meagreness, since the principle of § 147, B, would be disregarded.

§ 153. The appoggiatura sometimes delays its resolution, while an ornamental note or two occurs; the resolution afterward taking place regularly.

EXAMPLE 389.



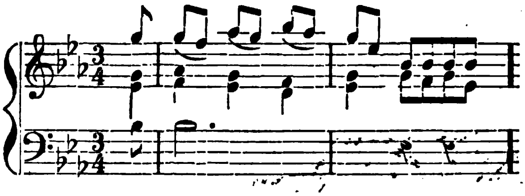
In the first and second measures of the above example, the appoggiaturas C# and F#, before resolving on D and G, rise to E and A, and afterwards resolve properly. This also occurs quite frequently in vocal composition, and will be more fully explained directly. (See § 163.)

§ 154. Appoggiaturas occur constantly in the intermediate parts, but are seldom of good effect in the bass. (Compare § 146; also § 215.)

Obs. In instrumental compositions, appoggiaturas are often introduced in the bass, with wonderful effect, but in pure vocal music they seldom sound well, especially in the lower tones.

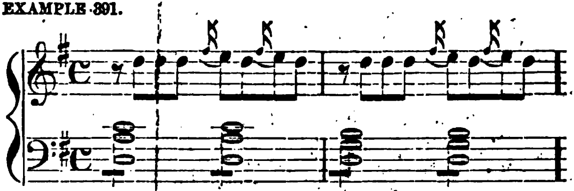
§ 155. Notwithstanding the principle of § 149, Obs. 2, it sometimes happens that an harmonic note, from its connexion, may appear as an appoggiatura.

EXAMPLE 390. From G. WEBER.



Above, in the second measure, the B♭ in the melody, although an harmonic note, and even a doubling of the ~~root,~~ ~~yet~~ impresses itself upon the ear, as an appoggiatura. So in Mozart's Mass (in C, known as No. 12, of Novello's Edition,) this passage occurs:

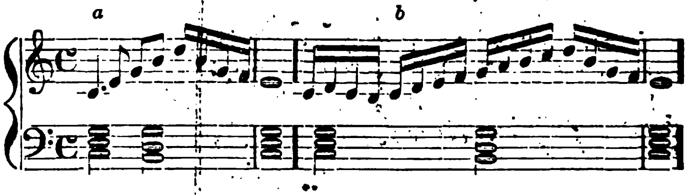
EXAMPLE 391.



Here, in the first measure, the F's appear as appoggiaturas, although they are harmonic notes. The sagacious student will readily discriminate between such passages which might be called secondary appoggiaturas, and those that are mere arpeggios or repetitions of harmonic notes.

§ 156. Whenever a voice, immediately after sounding an harmonic note, proceeds to a note foreign to the harmony, while the chord remains unchanged, such succeeding note is called a PASSING NOTE. (See section 111, R.)

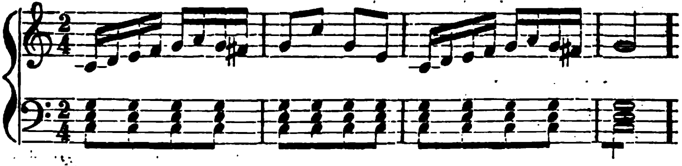
EXAMPLE 392. G. WEBER.



The passage marked *a*, consists entirely of harmonic notes; at *b* is the same progression and melody ornamented with passing notes.

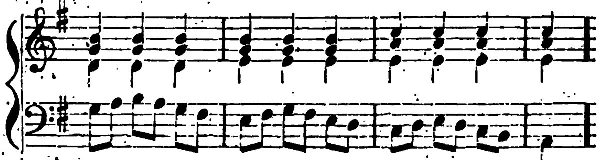
The difference between appoggiaturas and passing notes, may be fully seen by comparing Ex. 383 with the following:

EXAMPLE 893. C. M. VON WEBER.



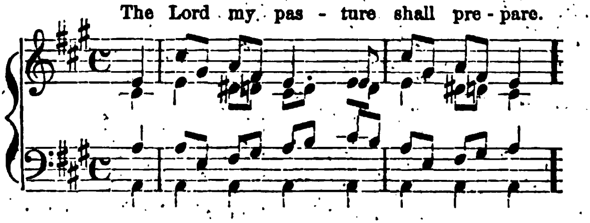
Obs. 1. Like appoggiaturas, passing notes are used to ornament the melody or even accessory parts, but are not subjected to such strict rules; for instance, they are very frequently used with fine effect in the bass.

EXAMPLE 894.

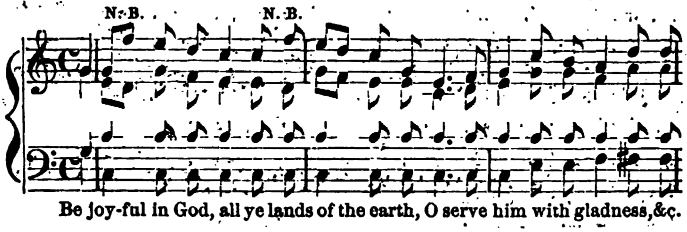


Neither is it necessary that they should stand at no greater distance than a major second from their principal or harmonic notes; on the contrary, they may occur at the distance of even a fourth, fifth, and sometimes even a seventh.

EXAMPLE 895. Theme by ROSSINI.



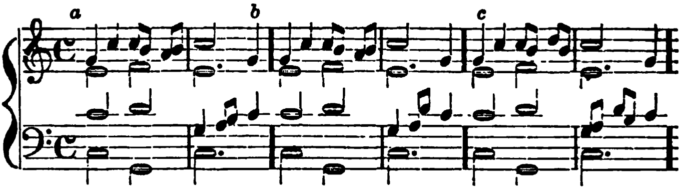
EXAMPLE 896.


N. B.
N. B.
Be joy-ful in God, all ye lands of the earth, O serve him with gladness, &c.

This subject will be considered farther, when we treat of melody.

§ 157. Passing notes in intermediate parts, should generally resolve by no greater step than a major second.

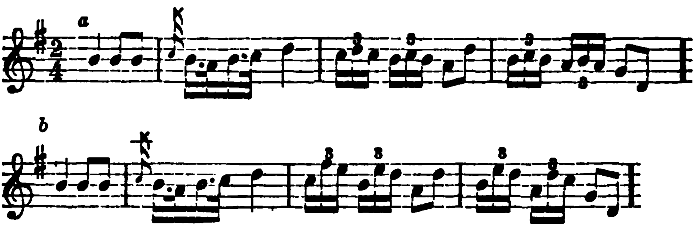
EXAMPLE 397.



The infelicitous effect of the tenor part in *b*, as compared with that at *a*, will readily be perceived. The melody at *c* is not necessarily inferior to that at *a*, since the upper part naturally takes far greater license than the others, but the tenor is worse than even that at *b*.

§ 158. Passing notes in the melody move without restriction; although the melody will be more flowing and smooth, if the above suggestions are put in practice.

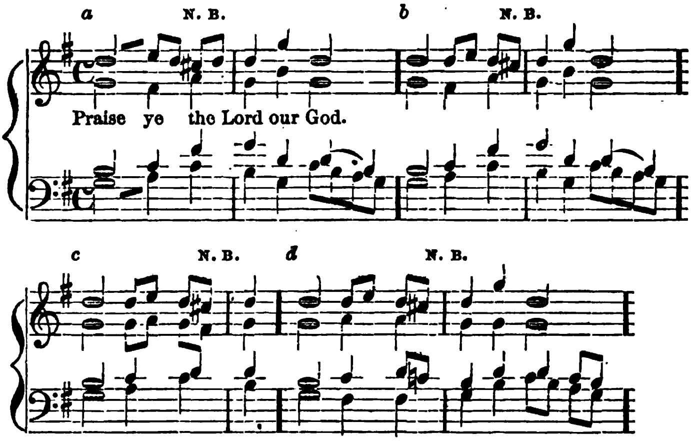
EXAMPLE 398.



On comparing the above well known melody as written at *a*, with *b*, the superiority of the first passage over the second, is manifest. Nevertheless, it is often the case that the contrary method has a good effect.

§ 159. Forbidden progressions and false relations do not sound as ill when they occur between appoggiaturas or passing notes, and harmonic notes, as when between two harmonic notes; least of all do they sound ill when they occur between a passing note and an harmonic note. They sound very harshly, when they occur between two appoggiaturas or two passing notes. (See Ex. 326.)

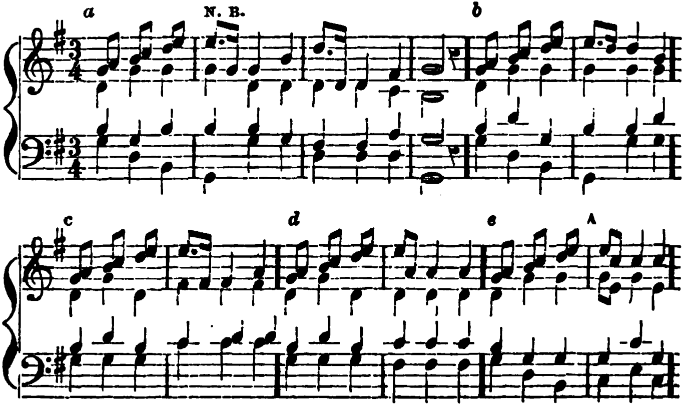
EXAMPLE 399.



The N. B's above, refer to the false relation between the C♮ and C♯, which sounds extremely bad in *d*; less so at *a*, and least of all at *b*. At *a* are consecutive fifths between an appoggiatura and an harmonic note, and at *c* between passing notes. The passage marked *b*, is better than either *a*, *c*, or *d*.

§ 160. Passing notes are sometimes continued or suspended, (particularly in the melody,) beyond the chord in which they first appear. Such are called NOTES OF CONTINUATION. They are perfectly unrestricted in their resolution, and may move by the step of a second, third, or even sixth and octave.

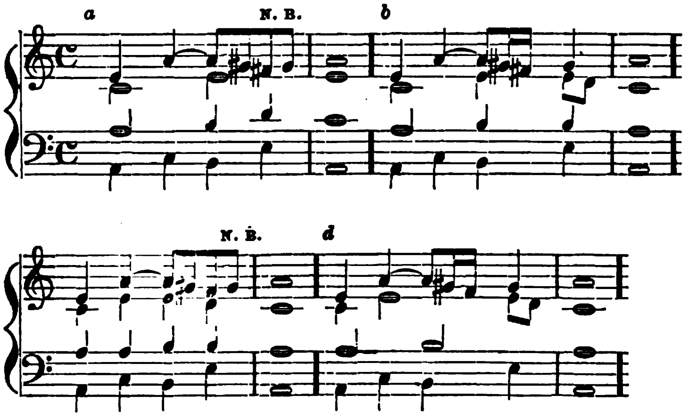
EXAMPLE 400.



At *a*, *b*, *c* and *d*, are instances of this continuation: the passage at *e*, is more properly a note of anticipation. (See § 148.)

§ 161. When appoggiaturas or passing notes occur in the minor mode, it is sometimes necessary to sharp the sixth of the minor scale, in order to comply with the requisitions of § 152, and to give ease and grace to the melody.

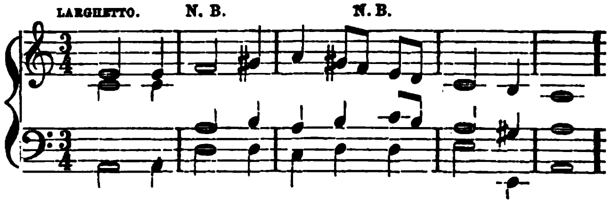
EXAMPLE 401.



It is obviously necessary to write F♯ at *a* and *b* above, as will be seen by comparing *a* and *b* with *c* and *d*.

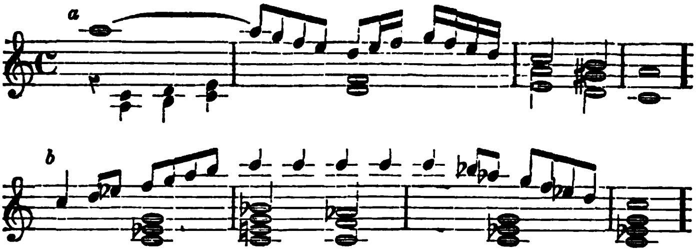
Obs. 1. In a passage which consists entirely of harmonic notes, it is not necessary or proper to sharp the sixth.

EXAMPLE 402.



Obs. 2. But in a passage consisting of passing-notes or appoggiaturas, it is sometimes necessary not only to sharp the sixth in ascending, but to flat both the sixth and seventh of the scale in descending.

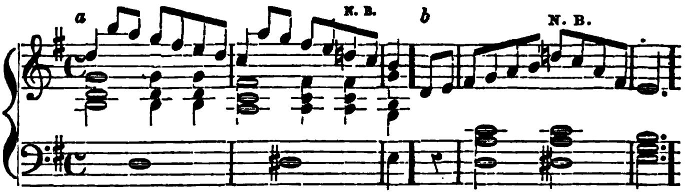
EXAMPLE 403. G. WEBER.



The student is requested to compare this section with § 76, Obs. 3, and observe the minor scale in its HARMONIC form, and here, at *b*, in its MELODIC form.

§ 162. From the above conditions it sometimes happens that instances occur, where a seeming false relation is, in reality, no false relation at all, but merely a sort of combination of both the Harmonic and Melodic minor scales.

EXAMPLE 404. BEETHOVEN.



The notes marked N. B. above, may also be explained and justified by § 159. However, such cases rarely occur in pure vocal writing, and the student must take care not to abuse the liberty accorded by the example of classic writers, and imagine that all false relations are good, which occur between appoggiaturas and harmonic notes.

§ 163. Appoggiaturas and passing-notes are often combined, that is, succeed each other without the intervention of an harmonic note. (See Ex. 389, Ex. 403, *a*, and Ex. 404.)

CHAPTER SEVENTH.

SEQUENCES.

§ 164. A succession of similar harmonic steps, symmetrical in the progression of the parts, is called a SEQUENCE, or HARMONIC SERIES.

NOTE. By the term "Harmonic Step," is meant a change of chord; that is, a change of root, even if the successive chords should have, as is often the case, one or two notes in common.

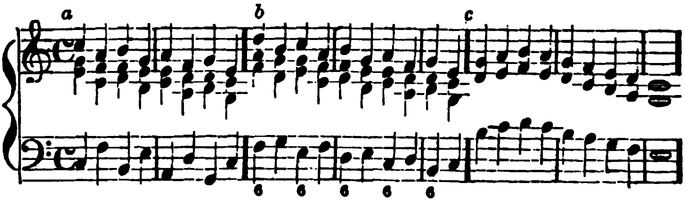
§ 165. For the construction of a symmetrical sequence, it is necessary,

1st. That the parts should move by similar intervals; as for instance, that the bass should move by fourths ascending, and fifths descending, (see following Example, *a*,) or by seconds ascending, and thirds descending, (Ex. 405, *b*,) or by seconds ascending or descending. (Ex. 405, *c*.)

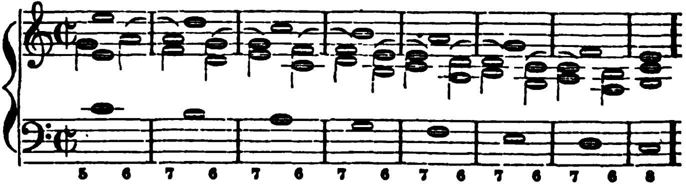
2d. That the movement of each part taken alone, should be regular and self-consistent: and

3d. That the sequence should extend over at least four successive accents, since less than that number would hardly give the idea of a series.

EXAMPLE 405.



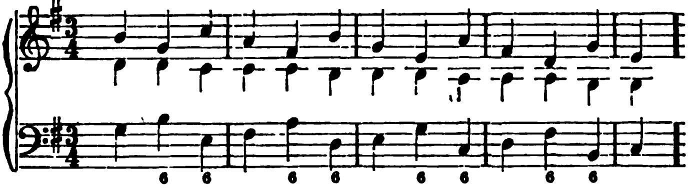
EXAMPLE 406. ALBRECHTSBERGER.



§ 166. Sequences are more or less complicated, as they involve more or less harmonic steps.

Obs. 1. The simplest sequence is that where only one harmonic step is repeated, as at Ex. 405, *c*, where the sequence consists of repetitions of the first inversion of triads, succeeding each other at the step of a second. The next species of sequence, is one that consists of a repetition of two harmonic steps; as at Ex. 405, *a* and *b*, and Ex. 406; the third species of sequence consists of a repetition of three harmonic steps.

EXAMPLE 407.

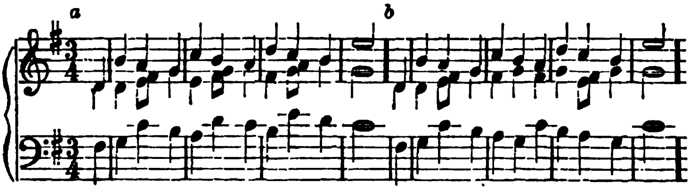


And we sometimes find sequences involving six or eight harmonic steps, though these are rare.

Obs. 2. It must be borne in mind that a sequence may consist either of ascending or descending steps, or of both united.

Obs. 3. When a sequence has been commenced, it is quite important that its perfect symmetry be preserved as long as the sequence continues, otherwise the effect of the sequence is lost.

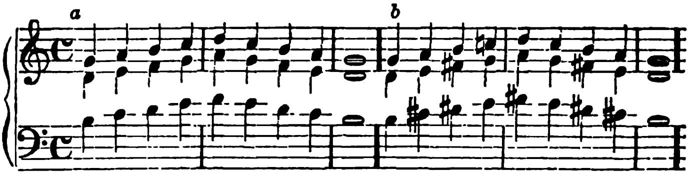
EXAMPLE 408. HAYDN.



Above, at *a*, the sequence of three harmonic steps, is fully preserved till the end of the line; at *b* it is abandoned after the first measure, with bad effect. This would also be inferred from the 3d clause of § 165.

167. The symmetry of sequences is much heightened by making the harmonic steps exactly similar; in which case the chords will exactly resemble each other, and be either all major or all minor, or all of the same species.

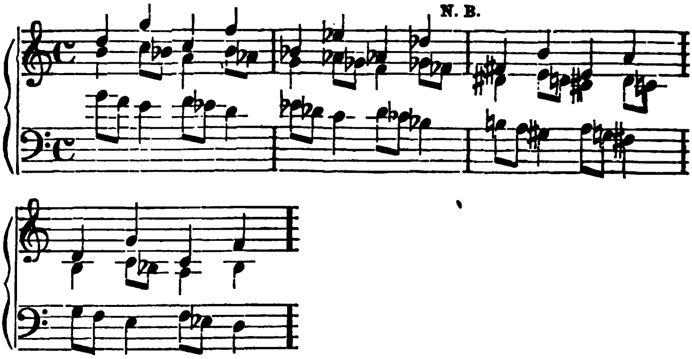
EXAMPLE 409.



Obs. Inasmuch as the intervals of the scale are unlike, (being partly major and partly minor seconds,) it appears that a succession of perfectly similar harmonic steps cannot be effected without the aid of chromatic signs, and this may be said of any sequence however complicated.

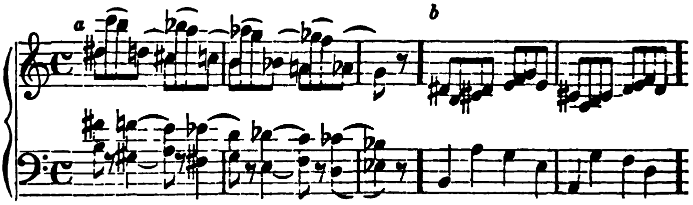
§ 168. Sequences are often decorated by appoggiaturas and passing-notes, in which case they must also be symmetrical.

EXAMPLE 410.



At N. B. is an ENHARMONIC CHANGE, introduced in this place to show how an apparent want of symmetry is sometimes *only* apparent.

EXAMPLE 411. C. H. RINK.



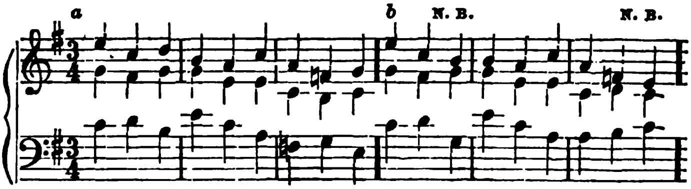
Obs. In pure vocal writing it is impracticable to have the sequence always perfectly symmetrical as to its progressions, since the necessity of employing many chromatic signs, (see Ex. 410,) would render the music so extremely difficult of execution, as to amount to impossibility.

§ 169. Sequences may be classed according to the above remarks, as Diatonic or Chromatic sequences, the former being preferable in vocal writing.

For a specimen of a very complicated and ingenious sequence, the reader is referred to Ex. 359.

§ 170. It follows from § 166, Obs. 3, that in writing sequences, we are not to be as strictly confined to the rules of resolution, as when plain harmony is used. For example, the seventh may resolve upwards, if the symmetry of the cadence require it; and this is because the ear more earnestly desires a perfect sequence, than a mere downward movement of the seventh, thus:

EXAMPLE 412.



At the first and third measures of *a*, above, the sevenths C and F♮ resolve up; but with better effect than at *b*, where the sevenths resolve down, it is true, but at the cost of destroying the beauty of the sequence. This may also be seen in Example 405, *a* and *b*.

All the rules given for the resolution of discords, are subservient to the more important consideration of the symmetry of the cadence. Nevertheless, it is undoubtedly true that a sequence will sound more smoothly and harmoniously, if arranged so that the resolutions are all correct. In continuation, see §§ 245, 246, 247, and § 249, *et seq.*

CHAPTER EIGHTH.

THE ARPEGGIO.

§ 171 The definition of the term ARPEGGIO, has already been given. (See § 49.)

The principal use of the Arpeggio is,

1st. In instrumental composition or accompaniments, to give greater variety to the effect of the chords.

2d. In vocal writing, to enable one voice to give a distinct idea of two or three voices. And

3d. To modify melodic passages.

§ 172. The possible varieties of Arpeggios are almost inexhaustible. Those comprehended by the first clause of the above section, may be divided into

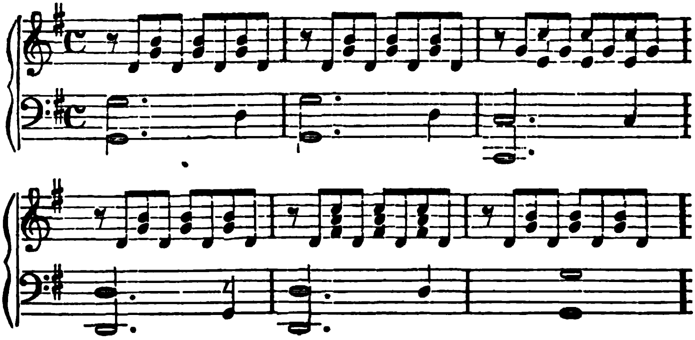
1st. Arpeggiate chords, where each part is distinctly marked, (as in Examples 93 and 95.)

2d. Arpeggios which give the idea of a succession of chords, but not of any particular progression of parts. And

3d. Arpeggios decorated by passing-notes and appoggiaturas.

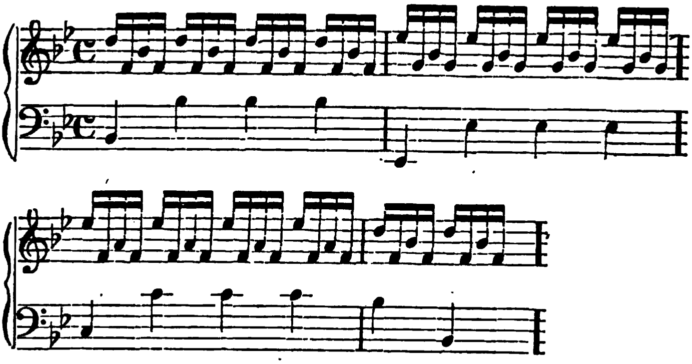
Below, are given a few of the most usual arpeggiate chords of the three species enumerated; but it would require a large library of Examples to give all those in use, to say nothing of possible ones, not yet introduced.

EXAMPLE 418.

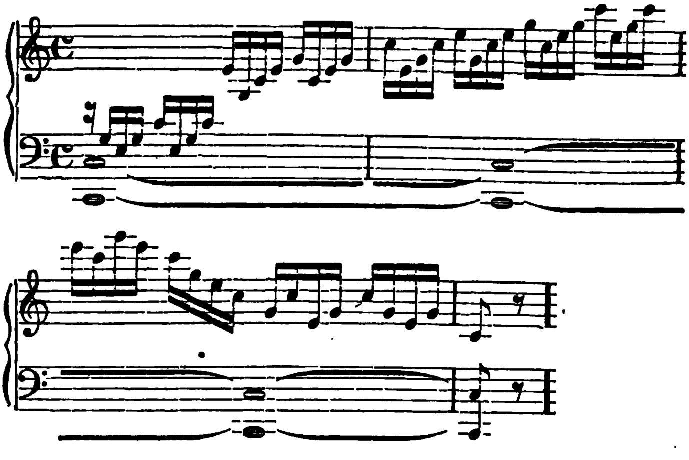


The student who has carefully studied the preceding pages, will find no difficulty in understanding the foregoing progressions.

EXAMPLE 414.

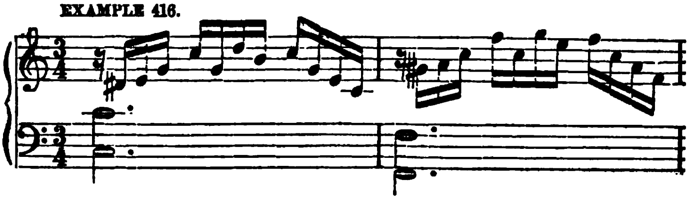


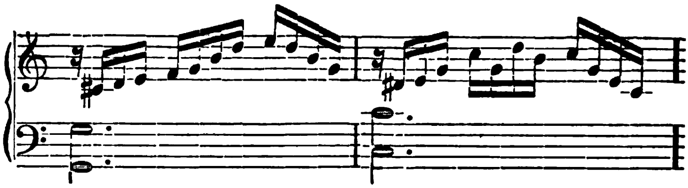
EXAMPLE 415.



The above Example belongs to the second class.

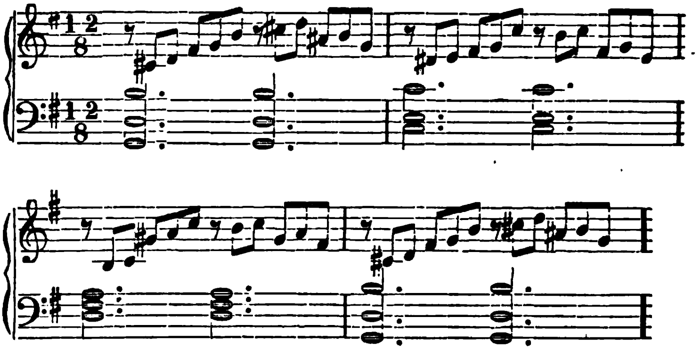
EXAMPLE 416.





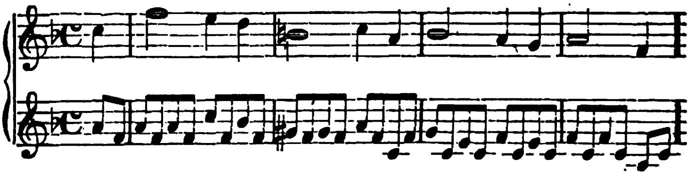
The above Example, with the following, belongs to the third class.

EXAMPLE 417.



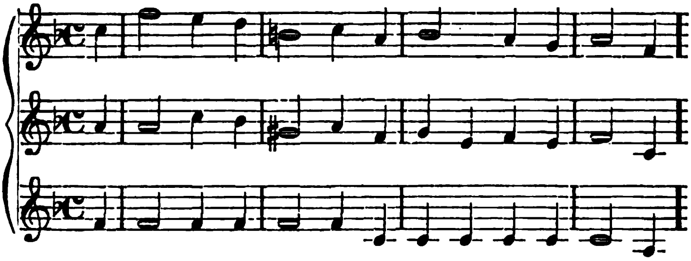
§ 173. The arpeggio is sometimes used in pure vocal writing, (in the free style,) to give the idea of a greater number of parts than there are voices.

EXAMPLE 418.



Thus in the above Example, although there are only two voices singing, yet the idea of three distinct parts is conveyed to the mind; not indeed by any means so fully as if written thus;

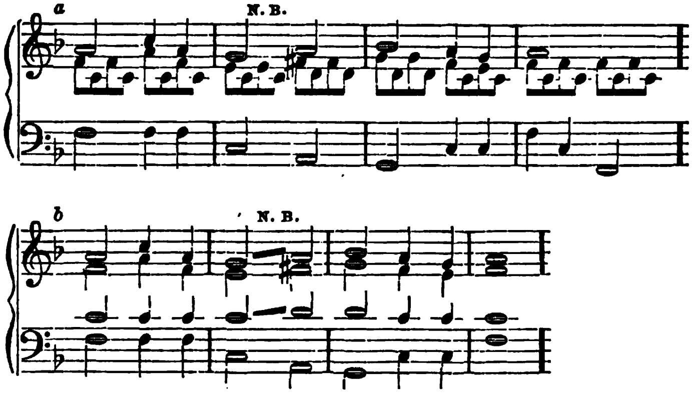
EXAMPLE 419.



Nor yet sufficiently to deceive any one as to the actual number of parts; but quite enough to give a general impression of a three-part composition.

§ 174. In vocal arpeggios, care must be taken that the proper progression of parts be indicated by the arpeggio; that is, that the resolutions be according to rule, and that no forbidden progressions are introduced. (§ 121, *et seq.*)

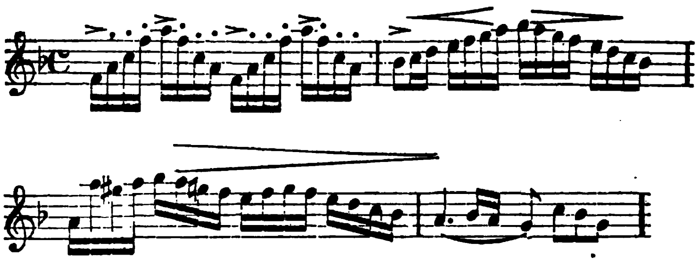
EXAMPLE 420.



The effect of the consecutive fifths, G A, is nearly if not quite as great at *a*
C D,
as at *b*; and the student may be certain that any faults of progression are almost as perceptible and disagreeable in arpeggios as in plain chords.

§ 175. Arpeggios sometimes serve to give to mere melodic passages, almost the effect of harmony.

EXAMPLE 421.



In the above fragment of Rodè's celebrated *Air Varié*, (sung by Mesdames SONTAG and ALBONI,) we easily see how amply and fully an harmonic effect is given to a mere melody, whether by plain arpeggios, as in the first measure, or by arpeggios mixed with appoggiaturas and passing notes, as in the second and third measures.

§ 176. It must be borne in mind that although arpeggios give the idea of harmony, and even of a succession of parts, ~~yet their effect~~ is by no means identical with such plain harmony or succession of parts, and for this very reason, are they in such constant requisition for the purpose of varying the effect of harmonic progressions.

NOTE. The further consideration of melodic arpeggios must be deferred until we treat of Melody, in a future volume.

§ 177. Instances of arpeggiate sequences are quite frequent, especially in instrumental composition; but it is unnecessary to give any examples of them at present.

CHAPTER NINTH.

GENERAL SUMMARY AND RECAPITULATION.

§ 178. Before proceeding to the exercises in practical composition, let us take a short review of our previous studies, that the more important principles may be fixed upon the memory.

Of Intervals it may be said that

1st. The SIMPLE INTERVALS are reckoned, the UNISON, SECOND, THIRD, FOURTH, FIFTH, SIXTH, SEVENTH, and OCTAVE. (§§ 1 and 2.)

2. The Unison and Octave may be PERFECT, AUGMENTED, or DIMINISHED. (§§ 4 and 11.)

3d. The Second and Seventh may be MAJOR, MINOR, AUGMENTED, or DIMINISHED, (§ 5 and 10,) though we do not use the diminished second or augmented seventh.

4th. The Third and Sixth may be MAJOR, MINOR, AUGMENTED, or DIMINISHED. (§§ 6 and 9.)

5th. The Fourth is reckoned only as PERFECT, SHARP, and DIMINISHED; the Fifth as PERFECT, IMPERFECT, and AUGMENTED. (§ 7 and 8.)

6th. Intervals are named from the degrees of the staff they cover, and not from the keys of the Piano Forte. (§ 2, Obs. 1, and § 13, Obs. and § 33.)

7th. Intervals are susceptible of INVERSION, and thereby they change their character. (§ 27, and Obs., and § 31.)

8th. Certain intervals differ in effect from others, and this difference is called CONSONANCE and DISSONANCE. (§§ 15, 16, 17, and 18.)

9th. Intervals are sometimes expressed by figures. (§§ 21, 22, 23, 24, 25, 26.)

§ 179. A combination of two or more intervals forms a CHORD; and like intervals, chords are CONCORDS or DISCORDS. (§§ 40 and 41.)

The principal chords are,

The TRIAD. (§§ 43 and 45.)
The chord of the SEVENTH. (§§ 61, 62.)
The chord of the SIXTH. (§§ 86, 88, 90, and 92.)
The chord of the NINTH. (§§ 94, 95, 100, 102 and 103.)
The chord of the ELEVENTH. (§§ 105 and 107.)
The chord of the THIRTEENTH. (§ 109.)

Like intervals, chords may be INVERTED. (§§ 50, 51, 52, 63, 64, 65, 67, 96, 106.)

Chords appear in different POSITIONS, (§§ 48, 62;) and the inversions and positions may be mixed. (§ 57.)

Chords are figured exactly according to the intervals of which they are composed, with certain abbreviations. (§§ 58, 66, 110, 111 and 112.)

All Discords require RESOLUTION. (§§ 70—85, 87, 89, 91, 97, 98, 99, and Observations *passim.*)

§ 180. A succession of chords is supposed to be a coincidence of four melodies, which move according to certain restrictions. (§§ 115, 121—133.)

§ 181. It is necessary to consider the RELATION between consecutive chords. (§§ 134—141.)

§ 182. One or more parts are sometimes SUSPENDED. (§§ 142 —147.)

§ 183. Notes foreign to the harmony, sometimes appear in chords, and are called APPOGGIATURAS and PASSING-NOTES, according as they occur on an accent or not. (§§ 149—163.)

§ 184. SEQUENCES occur sometimes. (§§ 164—170.)

§ 185. The notes of a chord are sometimes sounded in quick succession by one voice or part; such effect is called ARPEGGIO. (§§ 49, 171, 177.)

The student who has thoroughly mastered the principles of sections 110, 111, and 112, with the chapter on Resolution, (§§ 70—99, &c.,) will be enabled with a little practice, to read such combinations and progressions of chords as are found in compositions of ordinary difficulty, with unerring certainty.

It now remains for him to undertake the practice of actual composition, that is, to write additional parts to one given him, as a subject or theme. Any attempt at pure composition, (or the construction of a piece of music when no theme is given, and the writer invents one for himself,) should be deferred until after the thorough investigation of the rules of good melody, and of the laws which regulate the symmetry of musical compositions.

BOOK FOURTH.

PRACTICAL COMPOSITION.

CHAPTER FIRST.

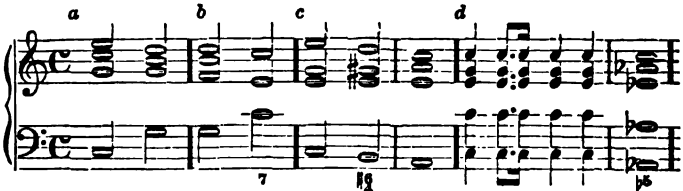
§ 186. Before proceeding to actual writing, it is necessary to warn the student against what are called Dangerous, and what Inharmonious progressions. In order to do this fully and satisfactorily, we must investigate the doctrine of harmonic steps.

A. Harmonic steps are divided as follows:

1st. Where two contiguous chords both belong to the same key: and

2a. Where a chord belonging to one key, is followed by one belonging to another key.

EXAMPLE 422.

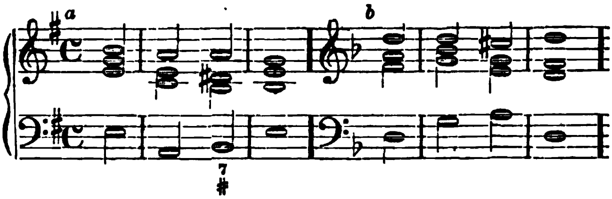


Above, *a* and *b* are all in the key of C, since the chord of G at *a*, is simply the dominant of C; and the seventh at *b*, is the dominant seventh of C: *c* and *d*, however, give examples of the second division, since at *c*, the first chord is the triad of C major, and the second, the second inversion of the dominant of A minor; at *d*, the first chord is the triad of C major, the next of A♭ major.

Obs. We must be careful to remember that the subdominant of a minor key, is a minor chord, while the dominant must be a major chord, (§ 76, Obs. 2 and

3,) and that thus chords appear to be very distinct, which nevertheless belong to the same key.

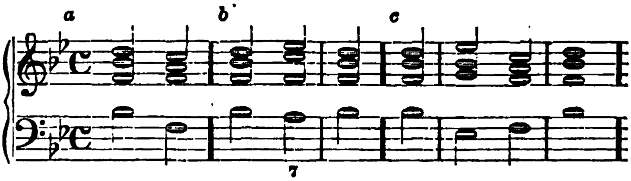
EXAMPLE 423.



Thus above, a novice might imagine that the second and third chords of *a* and *b*, belonged to essentially different keys; yet upon investigation we find that they are merely the subdominant and dominant of E minor and D minor.

B. Harmonic steps are farther divided according to the distance of their roots; that is, by the consideration whether a chord is succeeded by another whose root is, or is not, a greater distance from the first root than the step of a second.

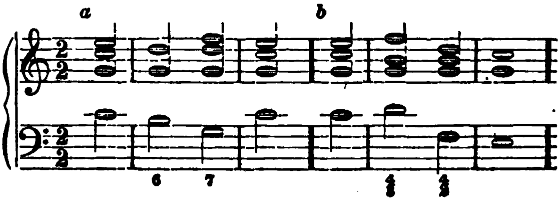
EXAMPLE 424.



Above, at *a* and *b*, the distance between the roots of the chords, is a fifth; between the second and third chords of *c*, only a second. It must be understood that these divisions are entirely distinct from, and independent of each other.

Obs. A mere inversion or change of inversion, is not an harmonic step, even though the bass note move.

EXAMPLE 425.



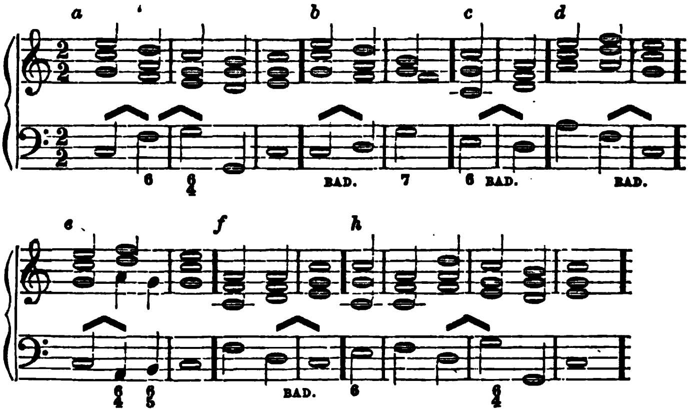
§ 187. Harmonic steps in general sound more smooth and flowing, when one or more notes of the first chord are heard also in the second.

Obs. 1. This may be considered as a kind of preparation of the harmony. (§ 143, Obs. 3.)

Obs. 2. The foregoing rule applies with especial force to chords of the seventh and ninth. (Compare § 143, Obs. 2.) Indeed, many writers go so far as to say that all sevenths and ninths should be prepared in this way; but common experience shows such a restriction to be worse than useless.

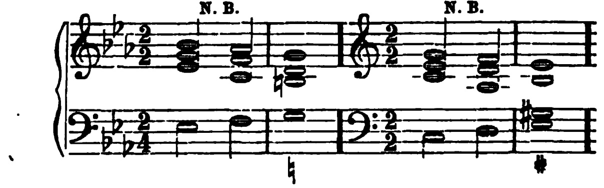
§ 188. The progression from the chord of the tonic to that of the supertonic, or the converse, is good, PROVIDED the second chord be in an inverted form; otherwise it is quite inharmonious.

EXAMPLE 426.



Obs. An exception occurs to the above rule, in the following progression, which, as it stands, sounds well; but were the third chord different, would sound badly.

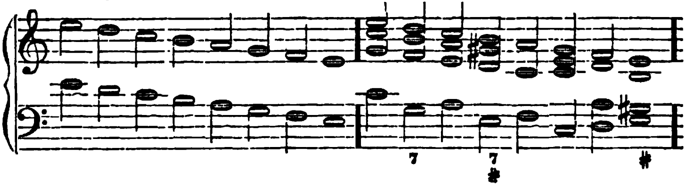
EXAMPLE 427.



The above is part of the harmony of one of the old church modes, the scale of which, with its proper harmony, is here given.

EXAMPLE 428.

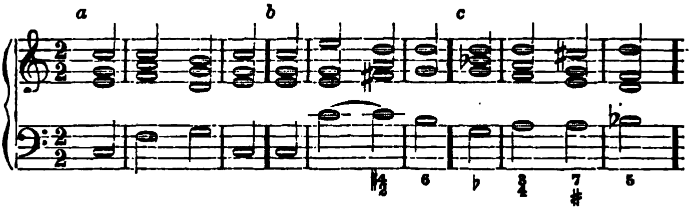
PHRYGIAN MODE.



In a future part of this work, the ancient modes or keys will be treated of.

§ 189. Harmonic steps of major, (and most minor) seconds, ascending, are good, when free from improper progression of parts.

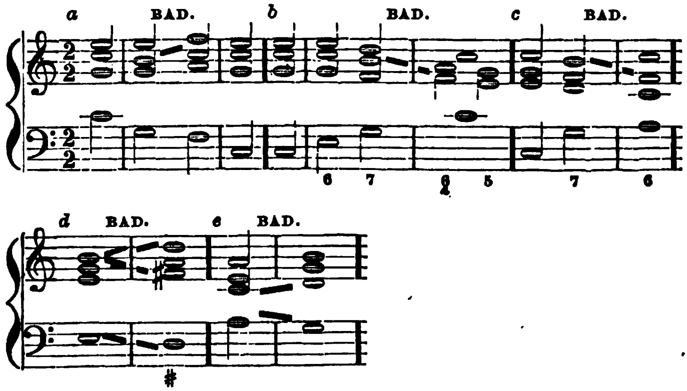
EXAMPLE 429.



At *a* and *b*, are examples of harmonic steps of a major second ascending, and at *c*, of a minor second ascending.

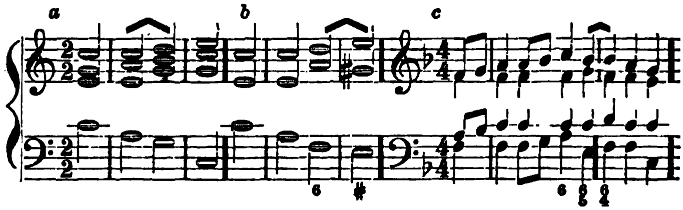
§ 190. Harmonic steps of either a major or minor second, descending, are good, when they do not involve the false relation of the TRITONE, (§ 41, Ex. 360,) or hidden consecutive fifths. (§ 194.)

EXAMPLE 430.



But if so contrived as to avoid those inharmonious effects, this harmonic step may be freely used.

EXAMPLE 481.



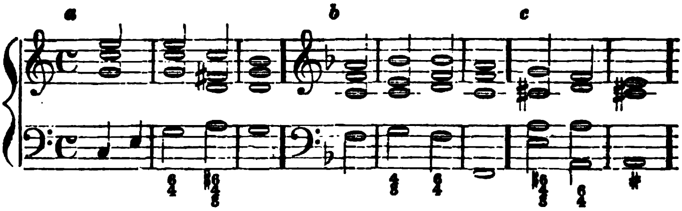
The examples above are good.

This harmonic step is a peculiarly dangerous one, except in the case of the resolution of the French, Italian, and English sixths, and the passage from the Submediant to the Dominant, by Contrary Motion, and in a certain position, as at *a*, above.

It is true that the bad effect of the progression may be somewhat masked by passing-notes, circumstances of accent, time, &c.; yet the student is advised to use the progression with great care.

§ 191. Two second inversions of chords should not follow each other, by whatever harmonic step.

EXAMPLE 482.

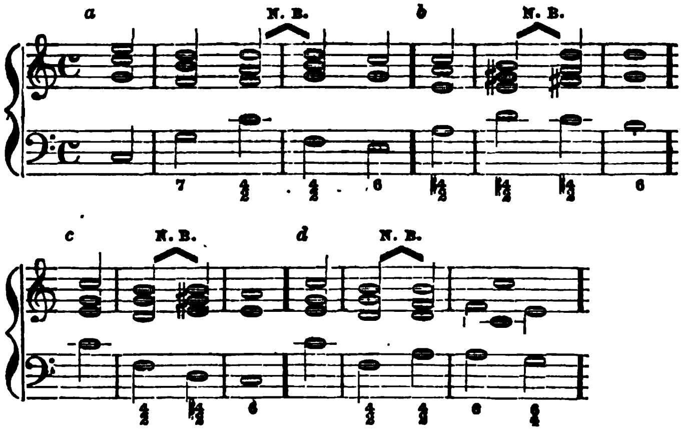


The above examples are all bad.

Note. The chord of the diminished seventh, is, from its equivocal nature, exempt from the provisions of sections 180, 190, and 191; since the ear does not, (as in the case of all other chords,) recognize any of the notes as the root.

§ 192. Two third inversions of chords of the seventh, whether of the same, or of different species, should not succeed each other. (See Note, above.)

EXAMPLE 483.



All the progressions marked N. B. are very inharmonious.

§ 193. With regard to progression wherein sevenths or ninths are employed, it is sufficient to say that any chord which has a very appellative quality must take its harmonic step according to the rules already given for resolution, unless we can change it to a chord having a stronger appellative quality, without violating §§ 188 and 190. In the preceding example, the third inversion of the seventh having a very strong appellative effect, imperiously demands its proper resolution, according to § 71; whereas the ear is disagreeably disappointed, and another strong appellative effect, incompatible with the first one, is perceived.

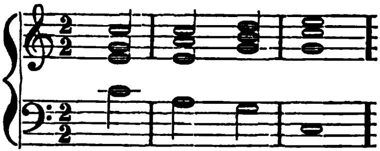
§ 194. With regard to the classification of § 186, A, we may safely make the following harmonic steps in the key.

From the Tonic to the.......Dominant;
From the Tonic to the.......Subdominant;
From the Tonic to the.......Submediant;
From the Tonic to the.......Mediant, (Major;)
From the Dominant to the ...Tonic;
From the Dominant to the ...Submediant;
From the Dominant to the ...Supertonic, (Major or Minor;)
From the Subdominant to the Tonic;
From the Subdominant to the Dominant, (with seventh or not;)

From the Subdominant to the Supertonic;
From the Submediant to the Tonic;
From the Submediant to the Subdominant;
From the Submediant to the Dominant Seventh;

(A dangerous progression, but if taken according to the following example, perfectly good, according to § 190.)

EXAMPLE 484.



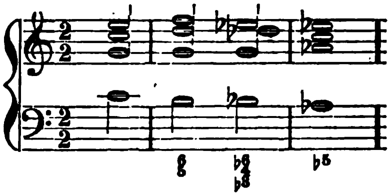
From the Submediant to the Mediant, (Major, with ♯, its relative dominant;)
From the Submediant to the Supertonic, (its relative Subdominant;)
From the Submediant to the Leading-note, (imperfect, or major;)
From the Mediant to the... Supertonic, (dangerous;)
From the Mediant to the... Dominant, (with seventh or not;)
From the Mediant to the... Submediant;
From the Mediant to the... Tonic, (with minor seventh added;)
From the Supertonic to the Tonic;
From the Supertonic to the Dominant, (with seventh;)
From the Supertonic to the Submediant;
From the Supertonic to the Leading-note;
From the Leading-note to various sevenths.

Obs. Many other possible steps might be enumerated; but the above list may be relied on as furnishing a set of harmonious steps, never producing bad effects, provided sections 121—141, are observed.

§ 195. A list of possible or even common harmonic steps, out of the key, would fill a volume of itself, but the principle of their formation is as follows:

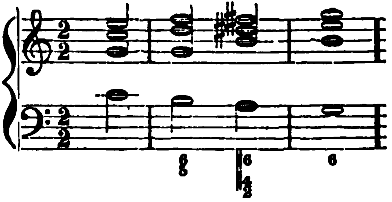
In making harmonic steps out of the key, (or MODULATING, as it is called,) we simply take a note and cause it to sustain a different relation to its antecedent and consequent, from what it would have, if the chord was in the same key. Thus, supposing that we are writing in the key of C; G is the Dominant, but if we wish to make an harmonic step out of the key, we may take G and cause it to be the Leading-note of a new key.

EXAMPLE 485.



Or we may take B, the leading-note in the key of C, and cause it to be a new dominant, thus:

EXAMPLE 486.



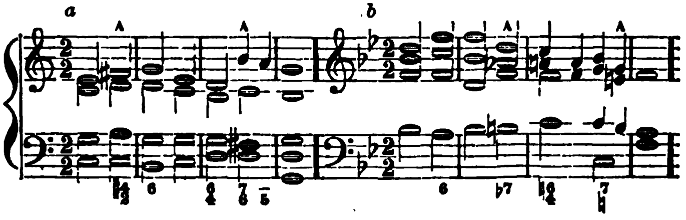
Obs. It will be observed that in all cases, harmonic steps out of the key are effected by the use of chromatic signs.

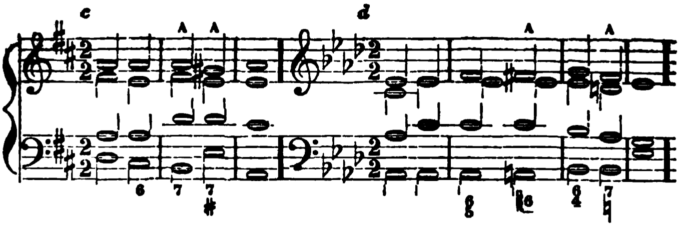
§ 196. In MODULATION (or change of key,) the final chord of modulation should be the dominant seventh of the new key, and according as the new dominant is approached in a more gradual and progressive manner, will the modulation be more satisfactory and complete. Modulations may be classed as ABRUPT and PROGRESSIVE.

The following are some of the most useful and effective modulations. (See § 81, and Obs.)

MODULATION OF A FIFTH.

EXAMPLE 487.

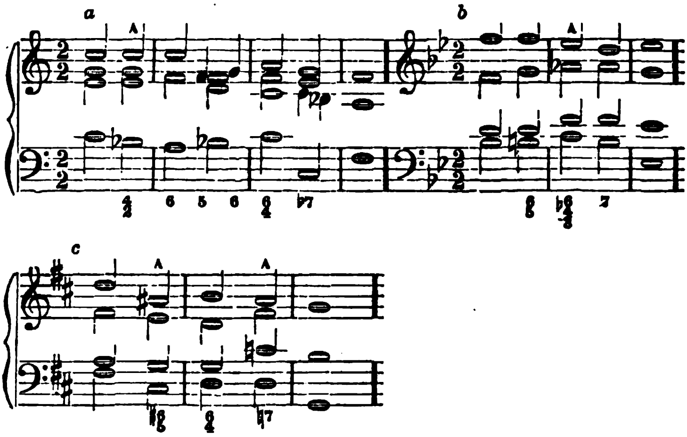




At *a*, the modulation is effected by means of the dominant seventh, at *b* and *d*, by the diminished seventh; at *c*, by the second species of seventh. The chords marked A, are the chords of modulation.

MODULATION OF A FOURTH.

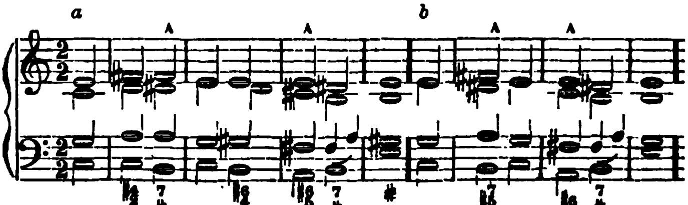
EXAMPLE 438.



At *a*, the modulation is effected by means of the dominant seventh; at *b*, by the second species of seventh; and at *c*, by the diminished and dominant sevenths.

MODULATION OF A THIRD.

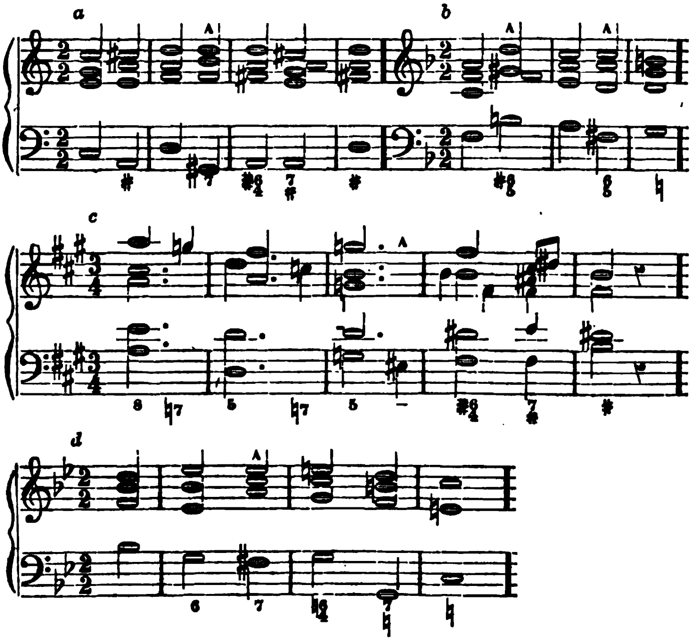
EXAMPLE 439.



At *a*, the modulation is into the major, and at *b*, into the minor triad; effected in the first instance, by the use of the first and second species of sevenths, and in the second, by the first and third species of sevenths. Compare §§ 82 and 78.

MODULATION OF A MAJOR SECOND.

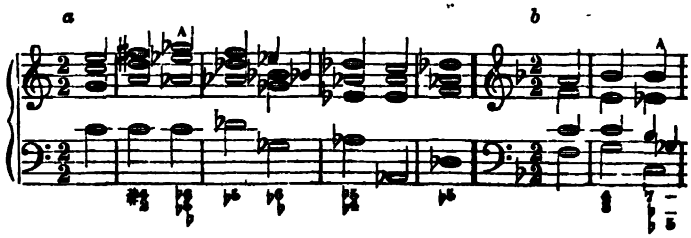
EXAMPLE 440.

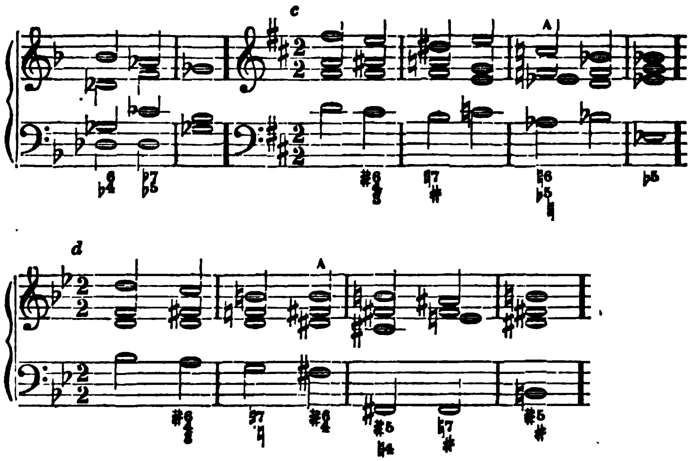


The student is recommended to study this and the following modulations, with a view to discover for himself the chords of modulation, and their effect in erasing from the mind the first key, and the substitution of the next one.

MODULATION OF A MINOR SECOND.

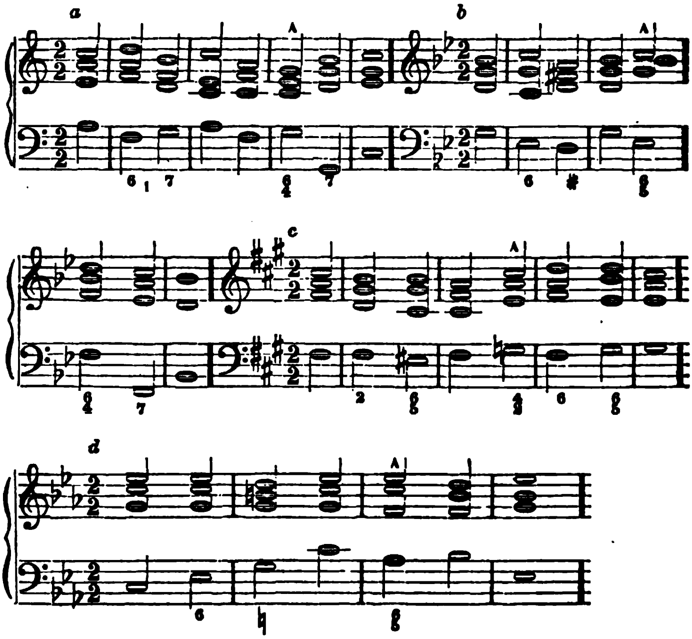
EXAMPLE 441.





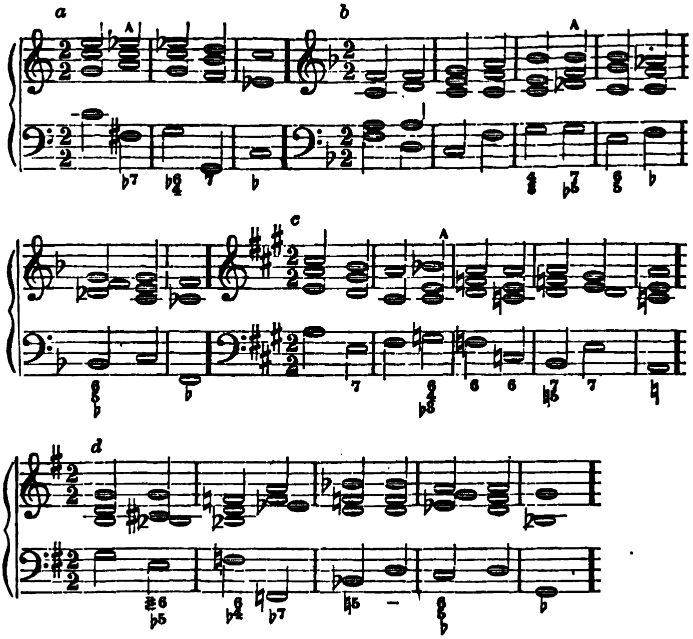
MODULATION FROM A MINOR KEY TO THE RELATIVE MAJOR

EXAMPLE 442.



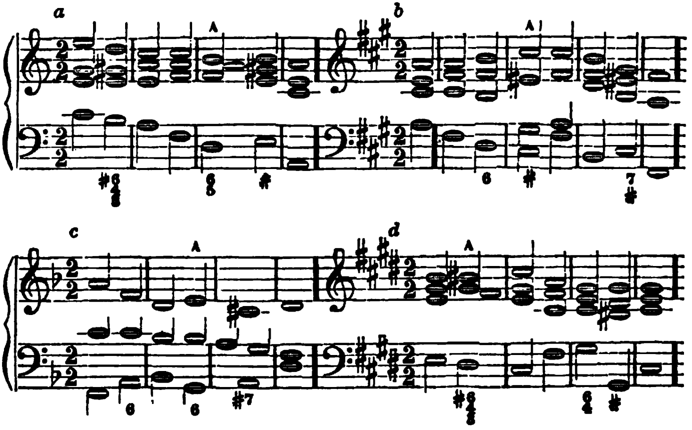
MODULATION FROM A MAJOR KEY TO THE SAME, MINOR.

EXAMPLE 443.



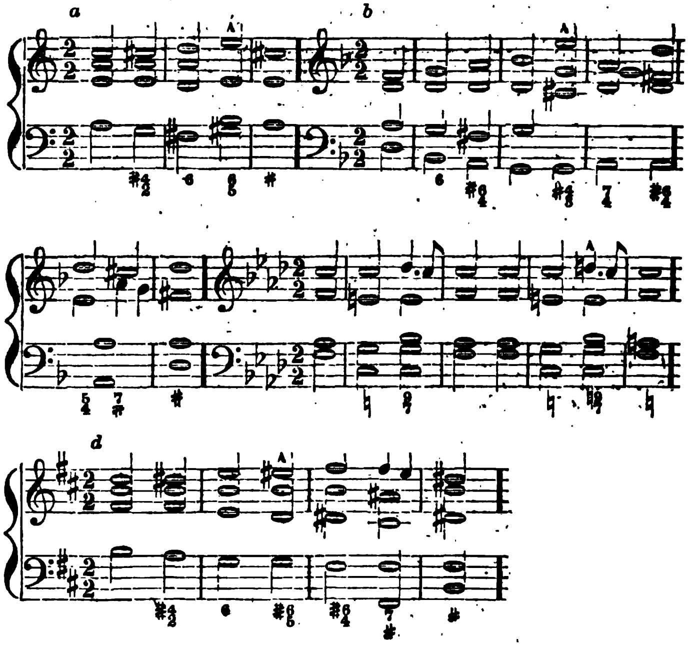
MODULATION FROM A MAJOR KEY TO THE RELATIVE MINOR.

EXAMPLE 444.



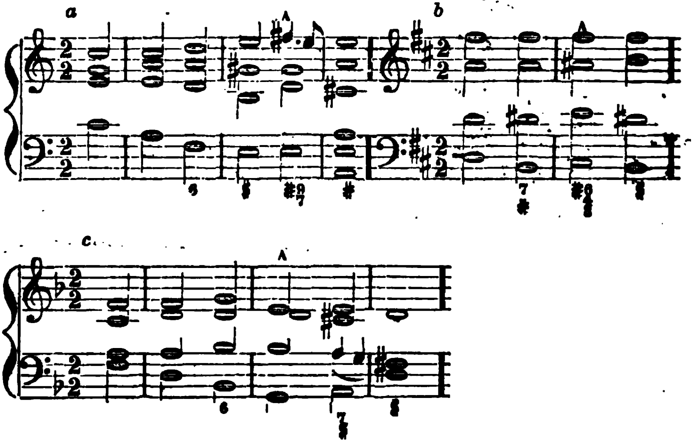
MODULATION FROM A MINOR KEY TO THE SAME, MAJOR.

EXAMPLE 445.



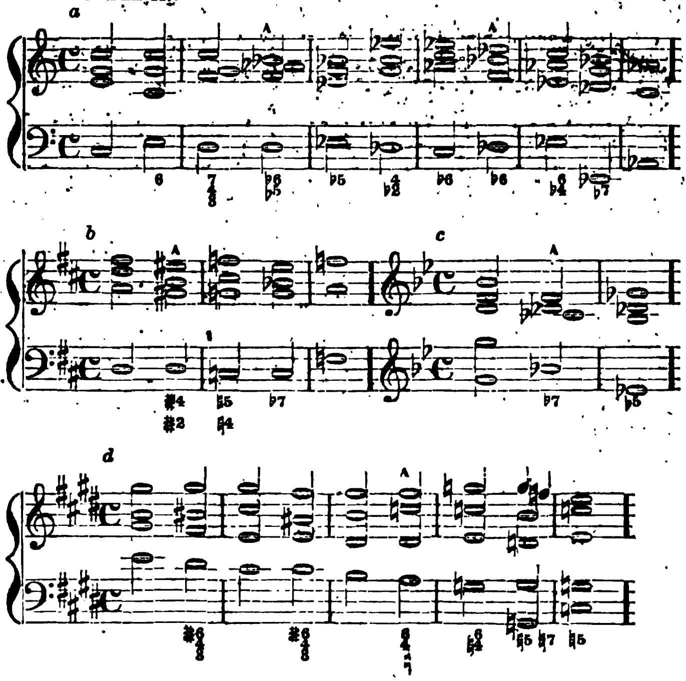
MODULATION OF A MAJOR SIXTH.

EXAMPLE 446.



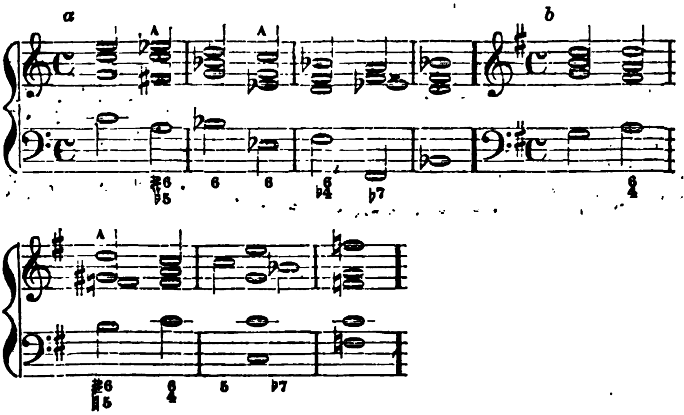
MODULATION OF A MINOR SIXTH.

EXAMPLE 447.



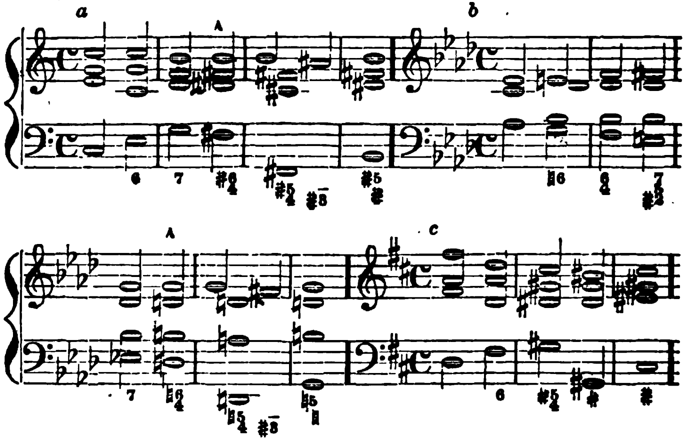
MODULATION OF A MINOR SEVENTH.

EXAMPLE 448.



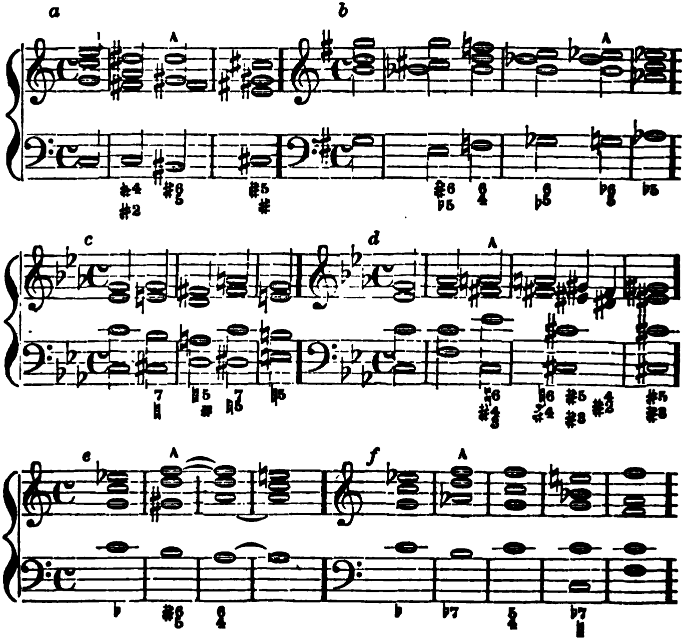
MODULATION OF A MAJOR SEVENTH.

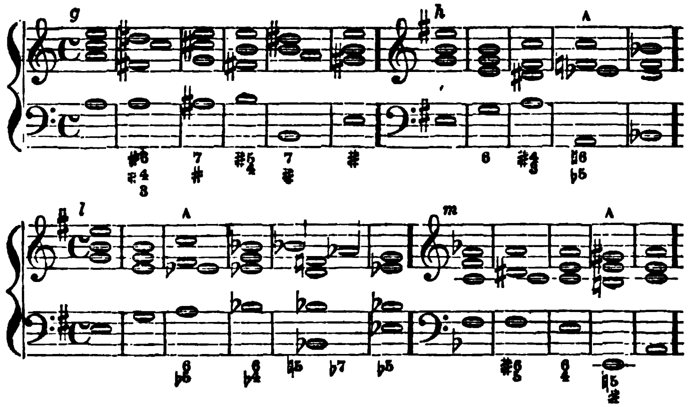
EXAMPLE 449.



MISCELLANEOUS MODULATIONS.

EXAMPLE 450.



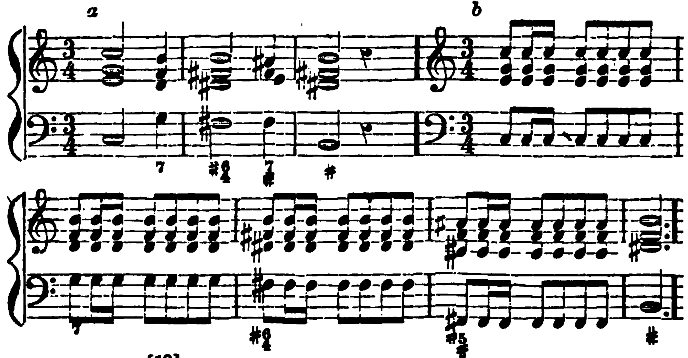


Obs. The great principle of effective modulation seems to be this: the introduction of an appellative chord, which shall at once substitute the idea of the new tonic for the old one.

The chords most in use as appellative chords for this purpose, are the inversions of the second species of seventh, (which call for a major tonic, see Ex. 438, *b*, 439, *a*, 445, *c*, &c.:) the inversions of the third species of seventh, (which call for a minor tonic, see Ex. 439, *b*, 443, *b*, *c* and *d*, 445, *c*, &c.,) the diminished seventh, and more rarely the chord of the ninth. It must be clearly understood, however, that the impression of a new key is by no means complete, till we hear its dominant seventh, followed by its tonic chord, as may be inferred from § 196.

§ 197. A modulation to be effective, must have its important chords fully and decidedly struck, otherwise no clearness or other satisfactory result can be attained.

EXAMPLE 451.



Such passages as *a*, above, are known as **Smothered** modulations. They have merely a vague and indefinite effect, and are sometimes used by composers to indicate restlessness or indecision. If thought best by the teacher, the pupil may now study Examples 614 to 635, inclusive.

CHAPTER SECOND.

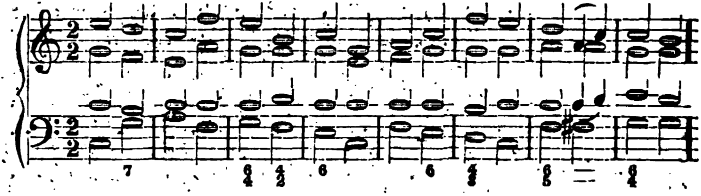
§ 198.

Having become acquainted with the principal harmonic steps, it remains for us to review carefully sections 121 to 141, and to bear in mind the following precepts;

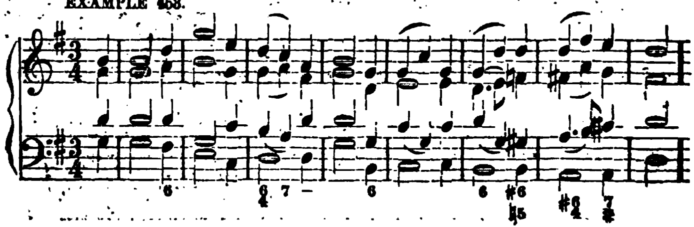
A. In plain four-part writing, the inner parts should move as little as possible; that is, should move only by the intervals of a second or third.

B. In case it seems necessary to let the inner parts take the interval of a fourth or fifth, passing notes, or arpeggiate notes should generally be used.

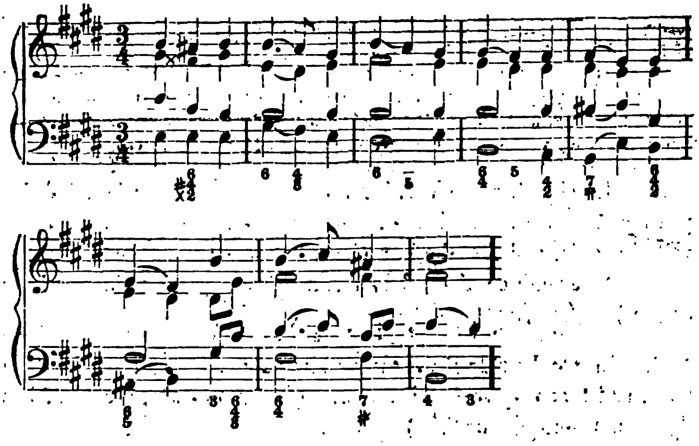
EXAMPLE 452.



EXAMPLE 453.

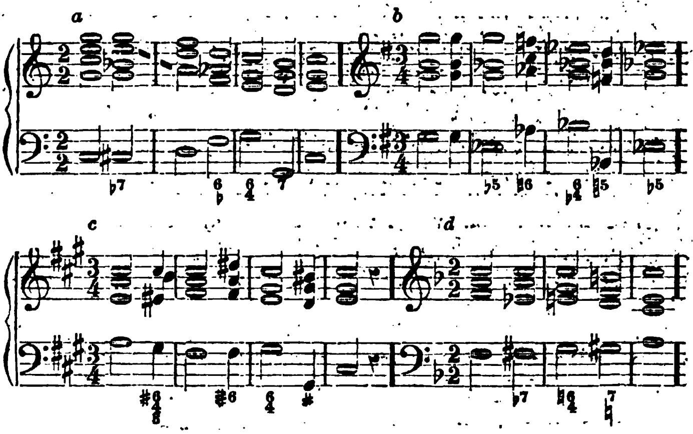


EXAMPLE 454.



C. Notes which have been sharped, should move up one degree in the resolution, and notes which have been flatted, should move down one degree in the resolution; excepting in irregular resolutions, and cases where the sharped or flatted note is a member of a modulation. (See Ex. 454, also 2d clause of § 34.)

EXAMPLE 455.



§ 199.

The student being now master of the principal preliminaries to practical composition, may take the following example and write two inner parts, and

he is recommended to copy the tenor and bass parts on separate staves, leaving two intermediate staves for the other parts, writing sometimes as at Ex. 260, and sometimes as at Ex. 261.

In filling out the following examples, the student is recommended to take very particular notice how the melody and bass move, with relation to each other; and how, when the melody makes skips of a sixth or seventh, the inner parts still move very little. Observe Examples 344, and 282.

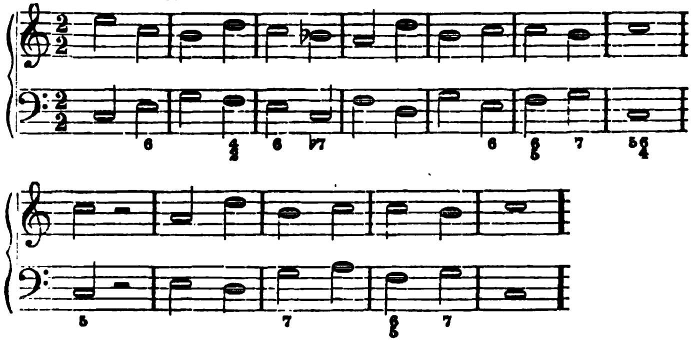
A. In choosing the chord for each bass note, bear in mind this principle; that we should use more inversions of chords than uninverted chords, and that the last chord but one should be either the dominant seventh or the subdominant triads, (both uninverted, of course.)

B. In vocal writing, we almost always commence with the tonic triad, and that very seldom inverted. (Sometimes with a unison, but that is not four-part writing.)

NOTE. In the first six Exercises, the bass note is figured, to assist the student in the choice of chords. In the other six, he is to select the chords for himself, whenever they are not sufficiently indicated by the melody and bass.

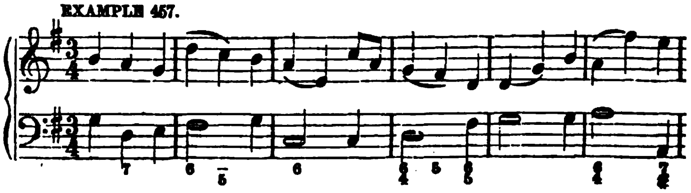
EXERCISE 16.

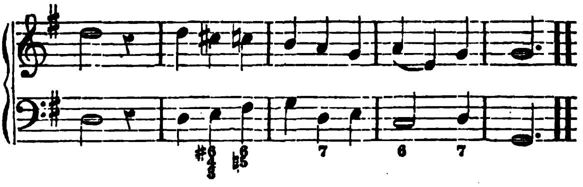
EXAMPLE 456.



EXERCISE 17.

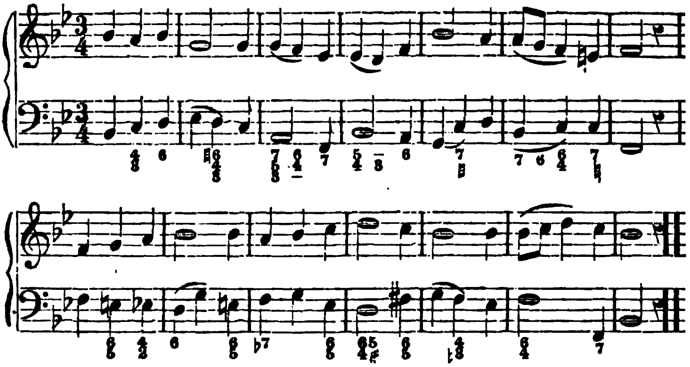
EXAMPLE 457.





EXERCISE 18.

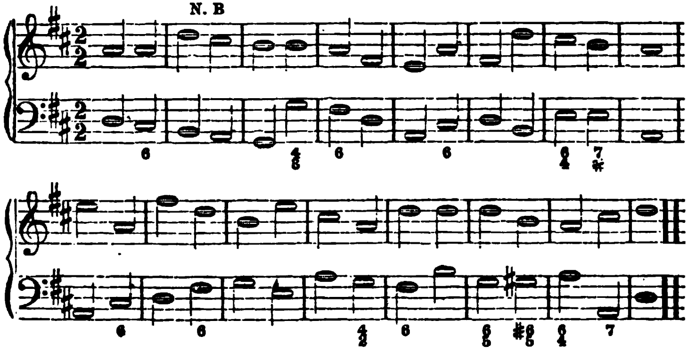
EXAMPLE 456.



NOTE. The appoggiatura in the sixth measure, and passing-note in the thirteenth, may or may not be accompanied by similar notes in the other parts, according to the taste of the writer. It is recommended, however, not to so accompany the appoggiatura.

EXERCISE 19

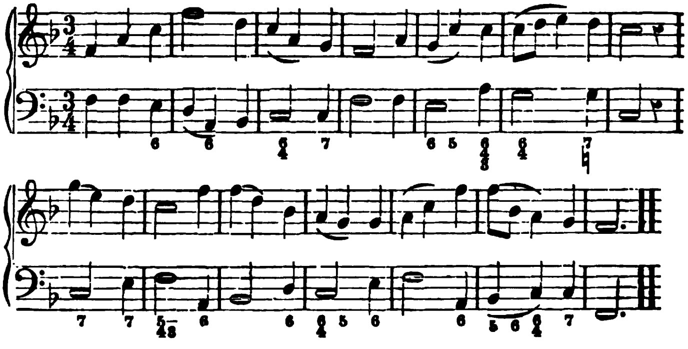
EXAMPLE 459.



The second and third measures, marked N. B., are peculiarly dangerous, and without great care, the student will violate sections 121 and 122.

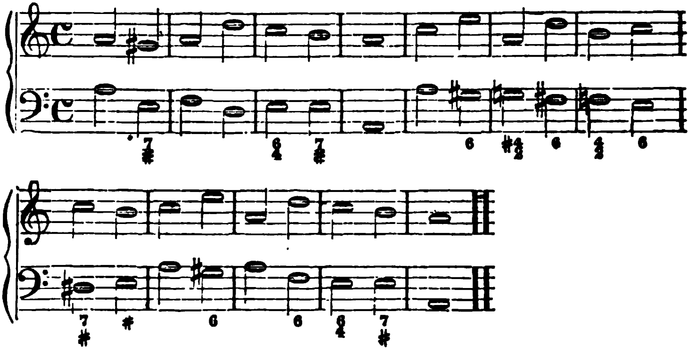
EXERCISE 20.

EXAMPLE 460.



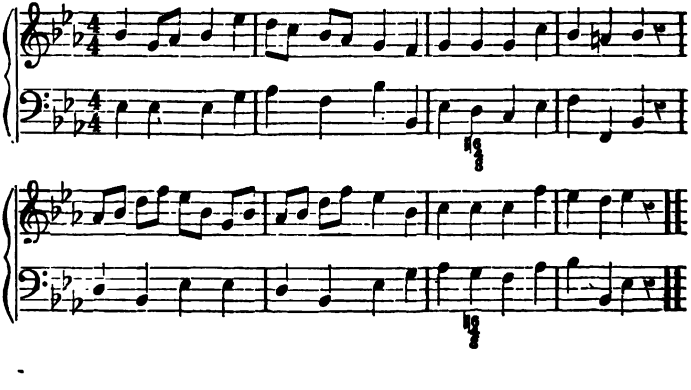
EXERCISE 21.

EXAMPLE 461.



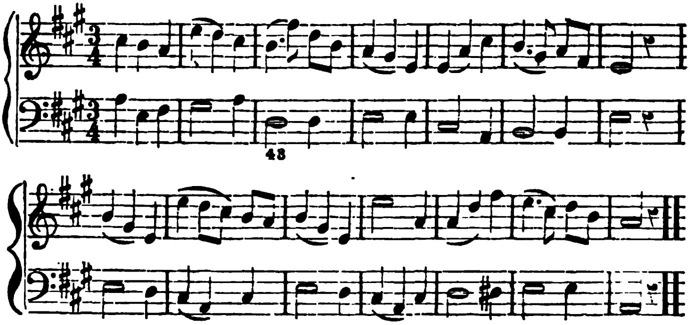
EXERCISE 22.

EXAMPLE 462.



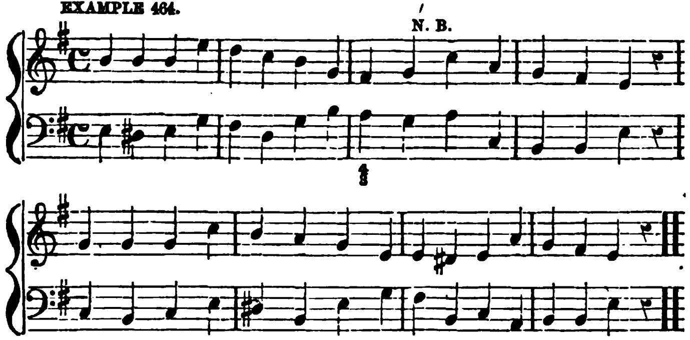
EXERCISE 23.

EXAMPLE 463.



EXERCISE 24.

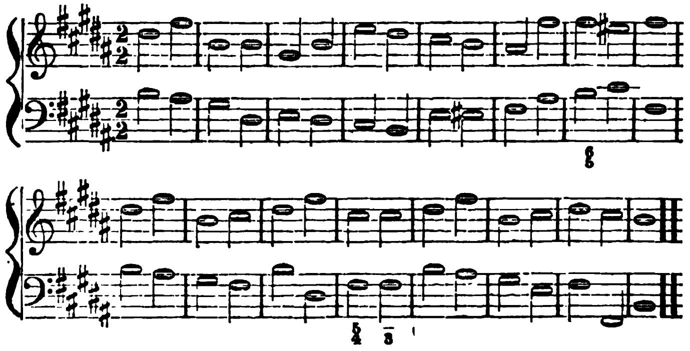
EXAMPLE 464.



The third measure contains a dangerous progression, particularly as the outer parts move by Similar Motion.

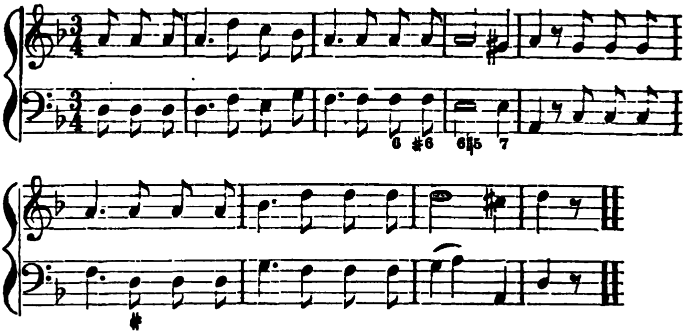
EXERCISE 25.

EXAMPLE 465.



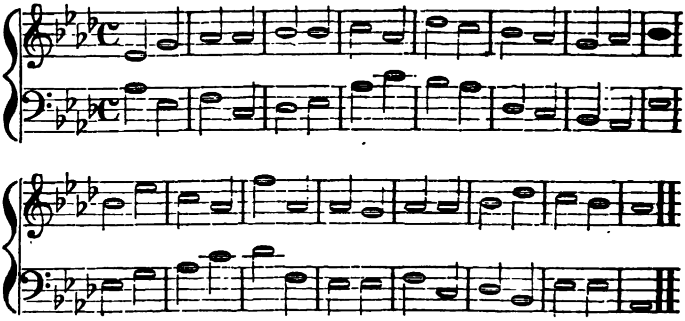
EXERCISE 26.

EXAMPLE 466.



EXERCISE 27.

EXAMPLE 467.



§ 200.

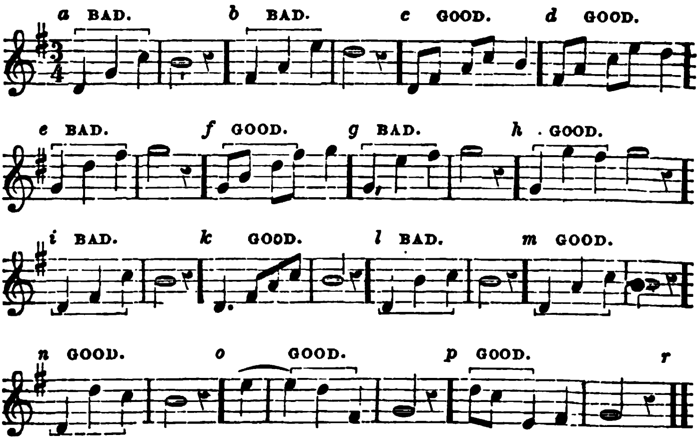
When only one part is given, it becomes difficult for the inexperienced student to add three parts which shall not violate the principles of accompaniment already given. In particular, will the melody occasion much trouble; but the following suggestions will somewhat smooth the pathway, and attentive study of good choral melodies and basses will accomplish the rest.

A. In adding three parts to a given bass, care should be taken to keep the four parts within their proper compass, (see § 115, Obs. 2,) and as nearly equidistant as may be.

B. The melody should not proceed by any of the augmented or diminished intervals, (the diminished seventh excepted,) as it is thereby rendered very difficult of execution, and often inharmonious.

C. No three consecutive notes of the melody should sing the interval of the major or minor seventh.

EXAMPLE 468.

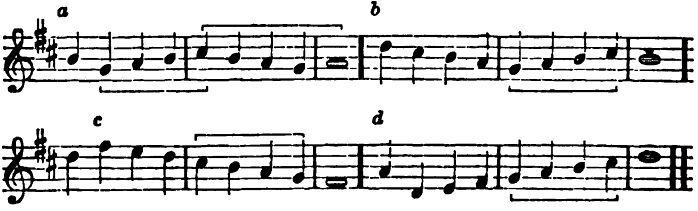


But arpeggiate notes, (Ex. 468, *m*,) cases where the interval of the octave intervenes, (*h* and *n*,) and cases where the first note of the three is an appoggiatura or a suspension, (*o* and *p*,) are all excepted.

Obs. In fact, the rule applies most especially to cases where each melodic note has a different chord, or at least where only two chords are alike. Cases like *h* and *n* are good, because the ear hardly recognizes the octave as a change of note.

D. The interval of the tritone, (or sharp fourth,) should not occur in the melody, whether by a skip, or a filling up of the interval with notes in diatonic progression. (See 2d and 3d notes of *i*, above.)

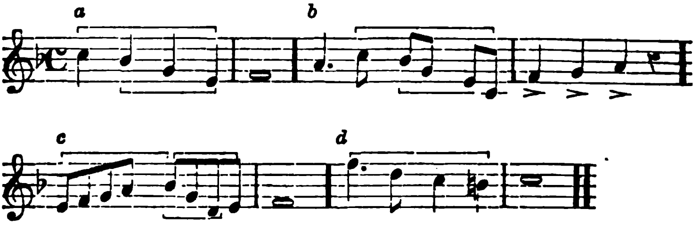
EXAMPLE 469.



Above, the passages marked *a* and *b*, are very bad.

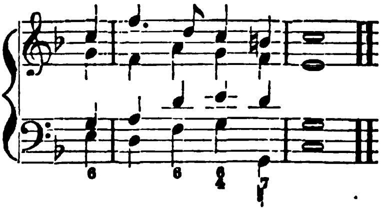
When, however, the two notes which form the tritone do not occur as the extreme points of a passage, and are merely contained in a series of diatonic notes, or when the tritone is hidden between two notes of a melodious interval, no disagreeable impression is experienced. (Above, *c* and *d*,) and

EXAMPLE 470.



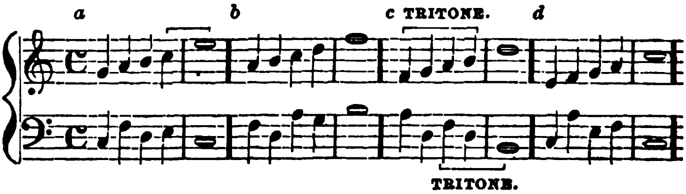
The last passage is good, because a modulation occurs, which prevents the tritone in the melody from being at all prominent. Thus:

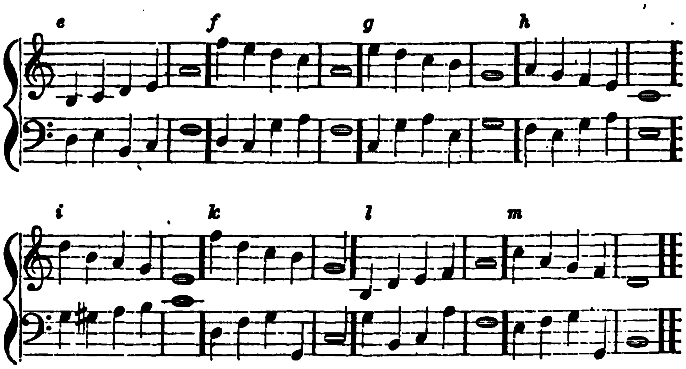
EXAMPLE 471.



E. After a passage of three or four notes in diatonic progression, whether rising or falling, it is very inelegant to skip a third in the same direction, to an accent; and skips greater than a third are admissible only when the chords are alike, (*i. e.* have the same root.)

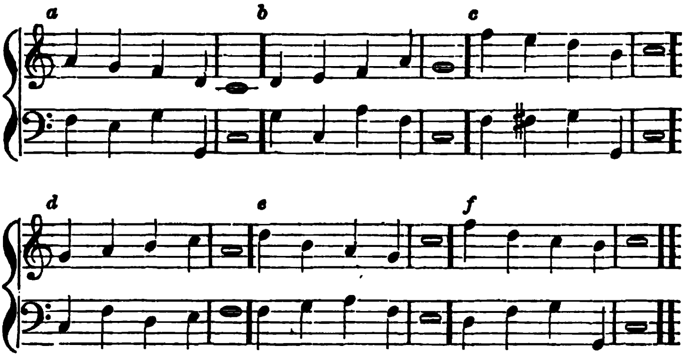
EXAMPLE 472.





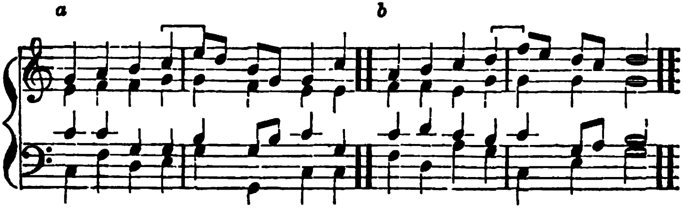
The examples above are all bad; those following are all harmonious.

EXAMPLE 473.

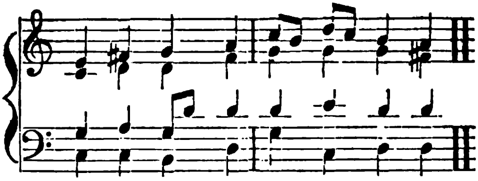


But if the accented note be an appoggiatura, then it is quite proper to skip a third or more, even after a diatonic progression.

EXAMPLE 474.



c



Compare *a* with Ex. 472, *a*; *b* with 472, *b*.

Even this freedom is not permissable when the appellative quality of a note is disregarded thereby, from which comes

F. The appellative quality of any note must be very carefully regarded in the melody, *e. g.*; the third and seventh of the first species of seventh must move strictly according to rule, (§§ 71—75,) and so of all other discords.

In Ex. 472, at *k* and *m*, the appellative quality of the melodic note is disregarded, with very disagreèable effect.

G. In choosing the chords to accompany each bass note, due regard must be had to the character and key of the part.

Thus it would be absurd to accompany a bass manifestly in the key of C, with chords belonging to the key of A♭ or E, and quite as much so to use many chromatic chords when the bass is decidedly diatonic in its character and progressions, or the reverse.

In the following exercises, the figures sufficiently indicate the chords to be chosen.

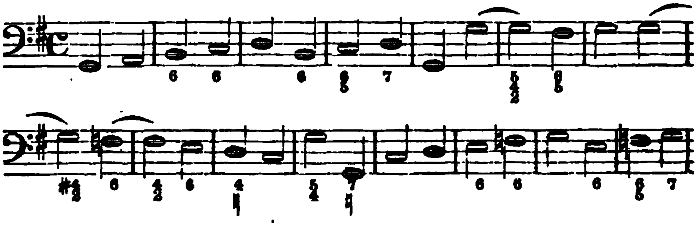
EXERCISE 28.

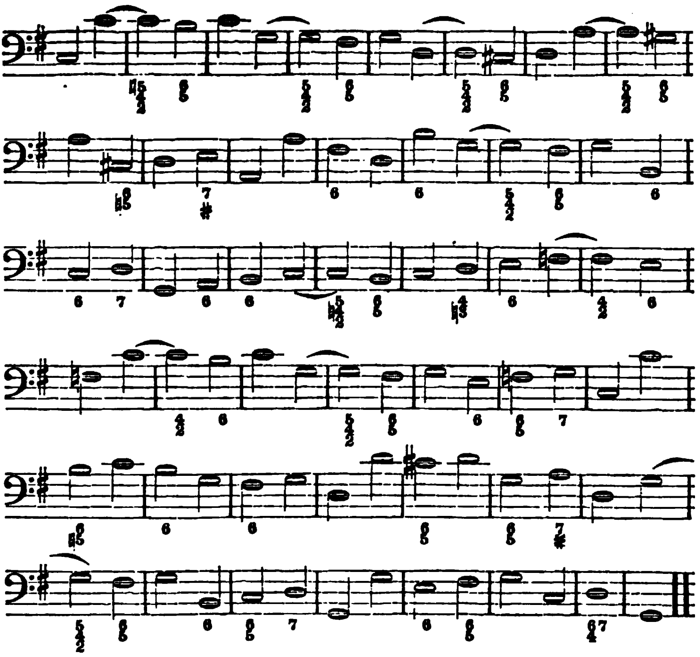
EXAMPLE 475.

These exercises are partly by D. C. CONTUMACCI, Professor of Harmony in the Conservatory of St. Onofria, Naples, and were composed by him to serve as Thorough Base Exercises, and Themes for Composition.

ON VARIOUS CHORDS.

CONTUMACCI.





The above exercise demonstrates that the chord of $\substack{5\\4\\2}$ (§ 108, Obs. 1,) should be succeeded by the chord of $\substack{6\\5}$, while the $\substack{6\\4\\2}$ takes the simple $\substack{6\\3}$. The chord of $\substack{5\\4}$ is merely the chord of $\substack{11\\9\\7\\5\\3}$ with the 3 and 7 omitted, the 11 treated as a 4, and the 9 as a 2. Perhaps it would be more strictly correct to figure this combination thus, $\substack{11\\9\\5}$. (§ 107.)

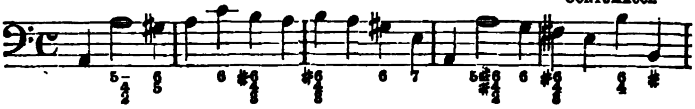
The student is earnestly requested to refer to sections 111 and 112, and thoroughly investigate every chord in Exercise 28 and the following ones, until he can instantly repeat the formula for each combination, and tell its derivation and resolution.

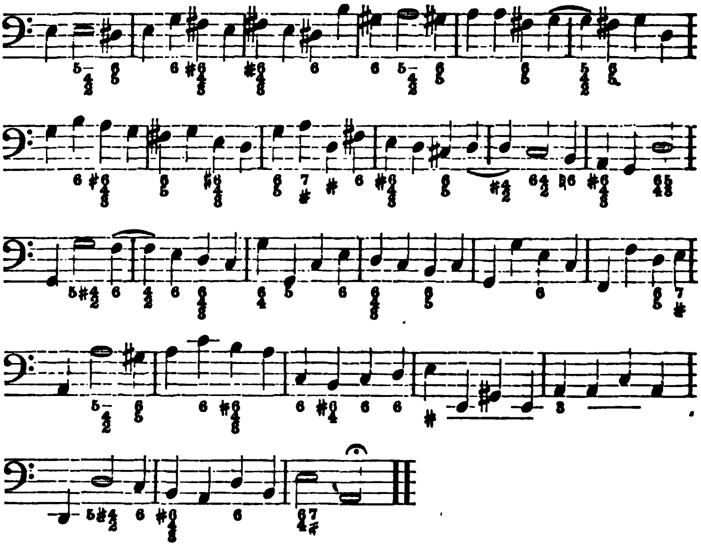
EXERCISE 29.

EXAMPLE 476.

Exercise on the $\substack{5\\4\\2}$ $\substack{6\\4\\2}$ and $\substack{6\\4\\3}$ in relation to the minor.

CONTUMACCI.



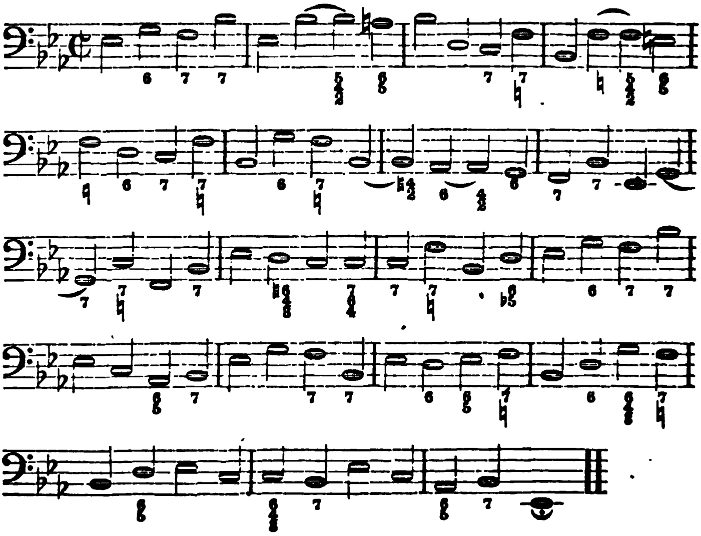


(See Ex. 605.)

EXERCISE 30.

EXAMPLE 477.

Exercise on the second species of seventh, with inversions.

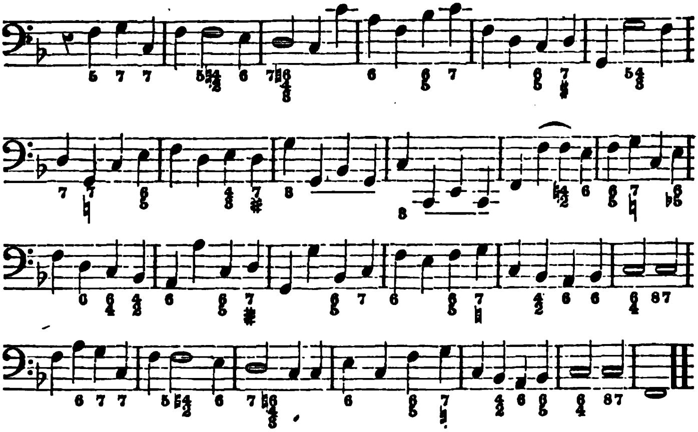


EXERCISE 31.

EXAMPLE 478.

The same continued.

CONTUMACCI.

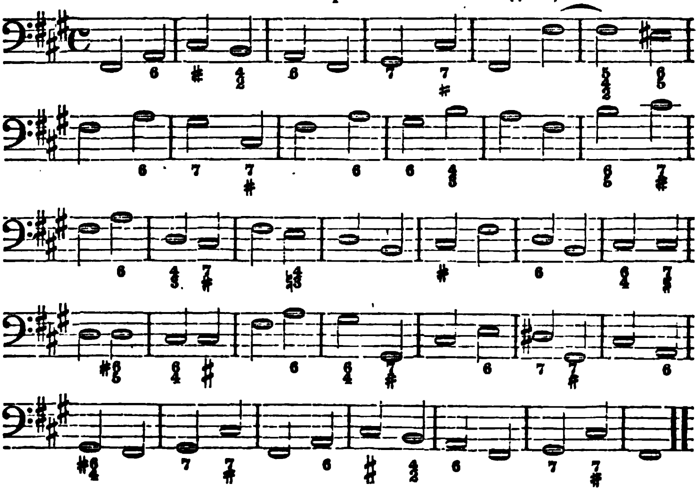


From the above and preceding examples, may be gathered this remark; that the second species of seventh, when founded on the supertonic or submediant, leads into major chords; when on the mediant, into a minor chord.

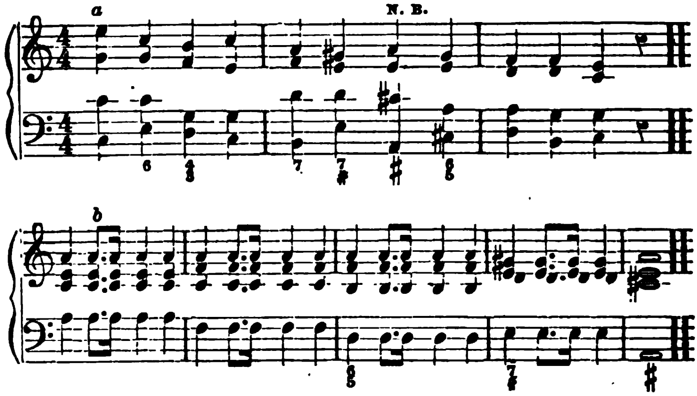
EXERCISE 32.

EXAMPLE 479.

Exercise on the third species of Seventh. (§ 82.)



EXAMPLE 480.



In no case (excepting at a final cadence,) is it proper to allow the third species of seventh to lead in a major tonic; and only then, in obedience to § 55, Obs. 2.

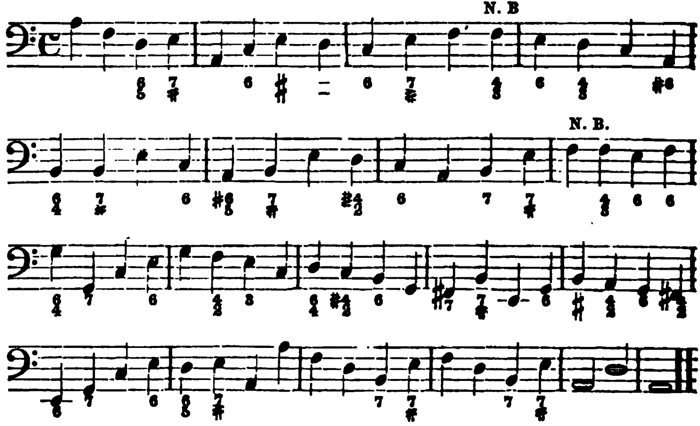
The progression marked N. B. at *a*, is bad; *b* is, however, good, provided the movement ends with the last chord. This observation does not, of course, apply to the second resolution of the third species of seventh, as will appear from the following:

EXERCISE 33.

EXAMPLE 481.

Third species of Seventh, continued.

CONTUMACCI.



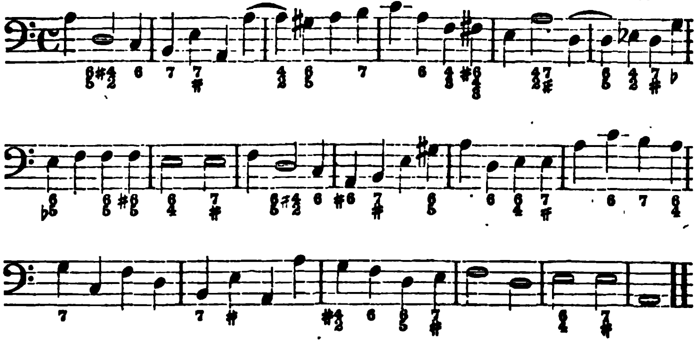
The two progressions marked N. B. above, show how the second resolution of this seventh, (§ 83,) occurs.

EXERCISE 34.

EXAMPLE 482.

Third species of Seventh, continued. (Ex. 179 and 180.)

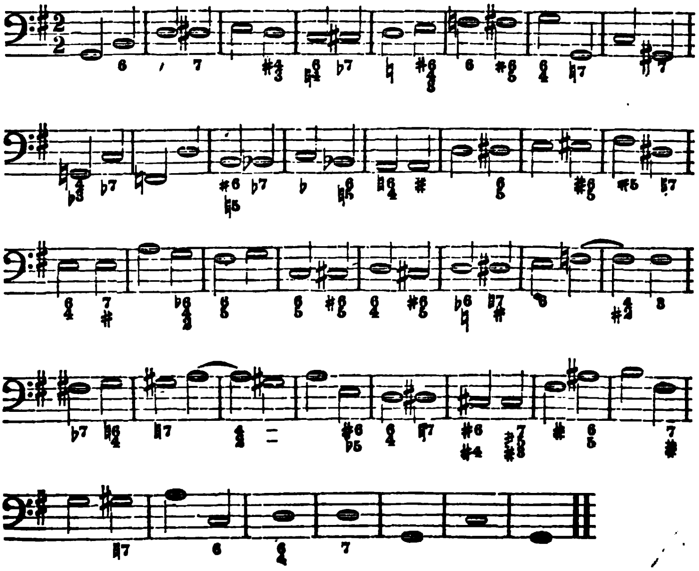
CONTUMACCI.



EXERCISE 35.

EXAMPLE 483.

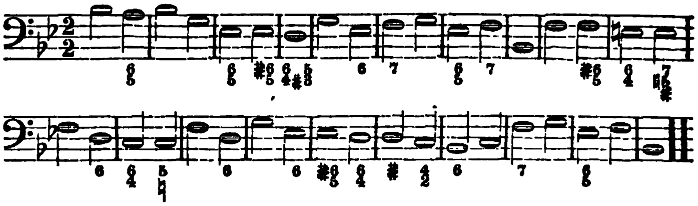
The fourth species of Seventh, otherwise called the Diminished Seventh, or Equivocal Chord. (§§ 84 and 85.)



EXERCISE 36.

EXAMPLE 484.

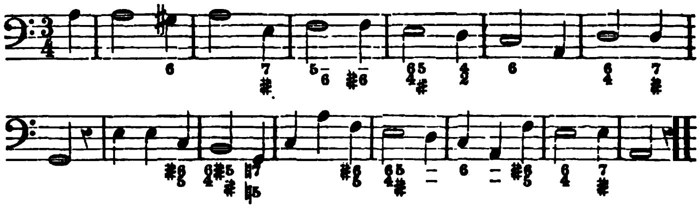
Exercise on the German Sixth. (§ 87.)



EXERCISE 37.

EXAMPLE 485.

The same, continued.

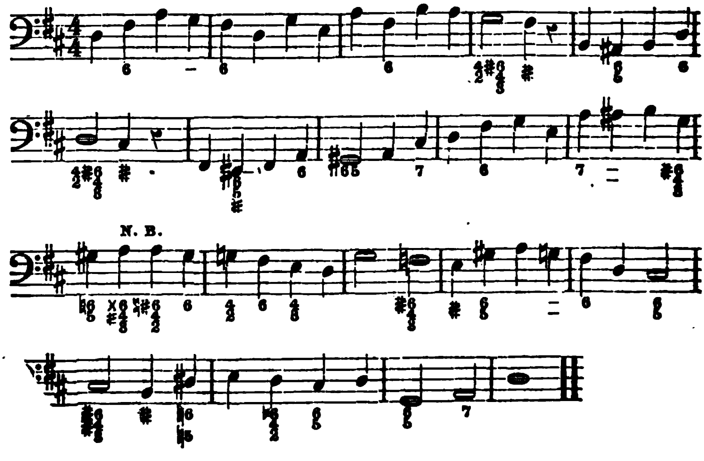


These two exercises show how the German Sixth generally occurs in vocal writing. Its use in enharmonic modulation will be shown hereafter.

EXERCISE 38.

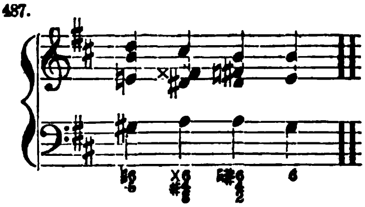
EXAMPLE 486.

Exercise on the French Sixth. (§ 88.)



The passage marked N. B. exemplifies the manner in which after a double sharp (×,) the note is restored to its proper place by the use of the natural and sharp, thus;

EXAMPLE 487.

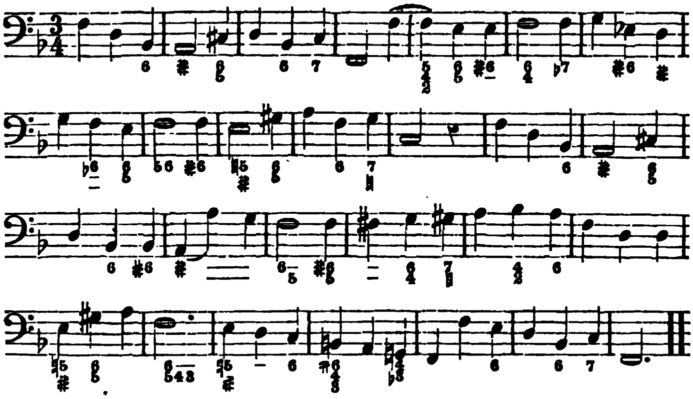


This method is necessary, since a natural is always understood to cancel a double-sharp as completely as it does a single sharp; hence it was proper to put the sharp after the natural, both in the figuring and on the staff.

EXERCISE 39.

EXAMPLE 488.

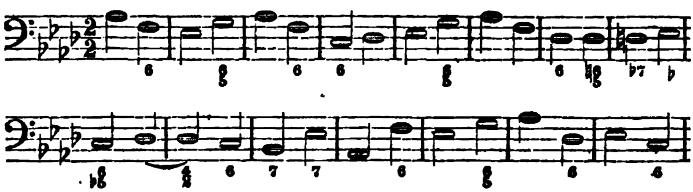
Exercise on the Italian and English Sixths. (Sections 90—93.)

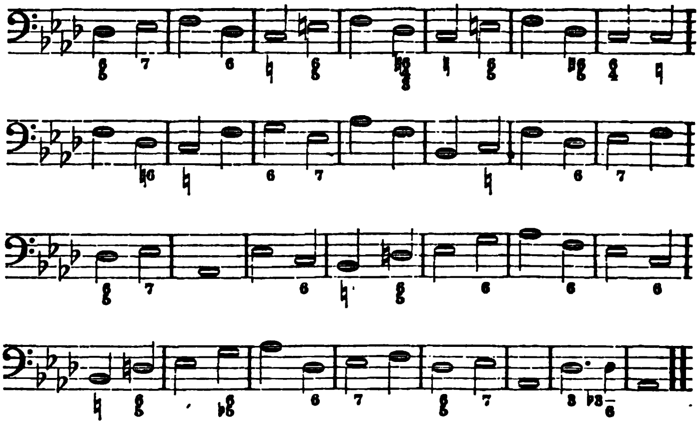


EXERCISE 40.

EXAMPLE 489.

Exercise on the different Sixths.



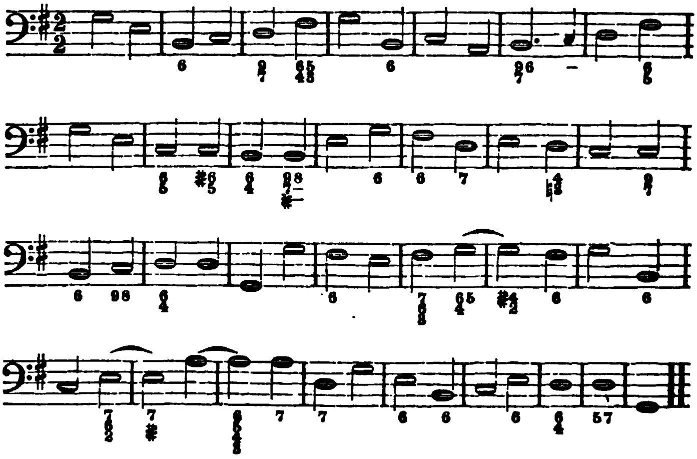


In the last measure but one of the above, is a species of sixth much used by **Mendelssohn**, and writers of his school. It is formed by adding a passing-note to the Minor Plagal Cadence. (§ 76, and Remarks; see also, Ex. 58, *a*.)

EXERCISE 41.

EXAMPLE 490.

Exercise on chords of the Ninth. (Sections 94—98.)

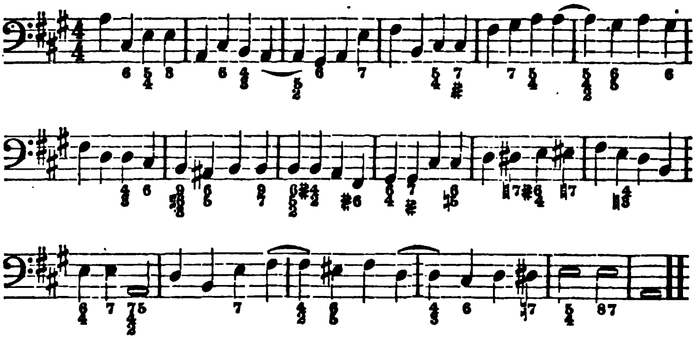


The above is sufficient as an example of various forms and inversions of chords of the Ninth, as they are but seldom used in vocal composition.

EXERCISE 42.

EXAMPLE 491.

Exercise on chords of the Eleventh. (Ex. 211 and 212.)

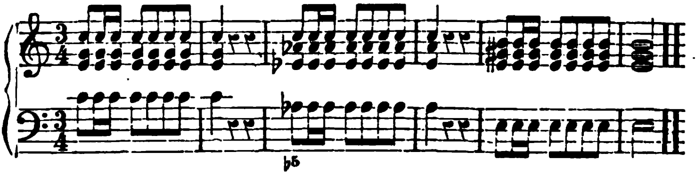


The chord figured $\substack{\natural 9\\6\\3}$ might as well have been figured $\substack{\natural 6\\4\\2}$ (§ 112, S;) that marked $\substack{6\\5\\2}$ equally $\substack{9\\6\\5}$ and that $\substack{7\\4\\2}$ perhaps better $\substack{11\\9\\7}$; however, provided the student be accustomed to both figurings, no confusion need be apprehended from either method, since probably it is by this time clearly understood that the combination $\substack{7\\4\\2}$ by no means indicates a chord of the seventh, neither do $\substack{6\\5\\3}$ or $\substack{6\\5\\4}$ indicate chords of the sixth, but rather chords of the eleventh or ninth. (Compare Remarks on Ex. 475.)

§ 201. Having spoken of MODULATION, (§ 196,) it remains to treat of TRANSITION.

As modulation may be defined to be a change of tonic effected by more or less appellative gradations, so Transition is regarded as a sudden change of tonic, without such gradual steps.

EXAMPLE 492.



In the preceding example, a transition occurs between the second and third measures, and fourth and fifth measures, first from the key of C to that of A♭, and next from A♭ to E.

§ 202. To render a transition effective, it is necessary to observe the following conditions;

1st. That the transition should take place between the end of a phrase and the commencement of the next one;

2d. That it should fall on an accent;

3d. That the two chords should have one sound in common.

Obs. The two chords should not be such as can properly belong to the same key, otherwise it is not a transition, but merely an harmonic step: *e. g.* from the triad of C to A minor, is not a transition, but from C to A major is; from the triad of G to that of E minor, is not a transition, but from G to E♭ is.

§ 203. Nothing can be said here about the introduction of passing-notes in the upper parts, and the method of figuring them; inasmuch as this forms a principal part of the study of COUNTERPOINT, which will be treated of in a future volume. Nor can we, without anticipating and taking too much for granted, treat at greater length, (as would otherwise be very desirable) in this place, of the Arpeggio, of Modulation, of Sequences, Appoggiaturas, and Passing-notes. All these topics must remain for future investigation.

§ 204. In actual composition it will be well to observe,

1st. Regard must be had to the compass of voices, neither to write too high or too low notes.

2d. When we wish the music to sound loud, brilliant, and energetic, we must let the different parts sing notes that lie near the upper part of their voices; and on the contrary, if the music be intended to produce a solemn, or rather mournful effect, the parts should be written in the lower notes of each register.

3d. That many remote or abrupt modulations or sudden transitions, (the Scylla and Charybdis of young and inexperienced composers,) not only bewilder the singer, but also impart an unpleasant vagueness and indecision of effect to the music.

CHAPTER THIRD.

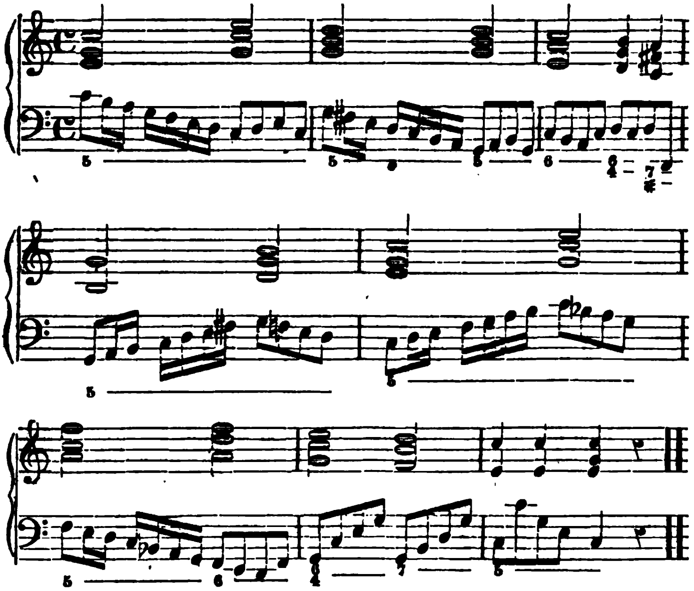
§ 205.

Having carefully reviewed sections 111 and 112, together with the rules for the progression of parts, the student may now proceed with the following themes; remarking however, that

A. When a bass note is repeated in eighth or sixteenth notes, only one chord need be written on each accent: and

B. When an ascending or descending scale passage in eighth or sixteenth notes, occurs in the bass, only each accent carries a chord.

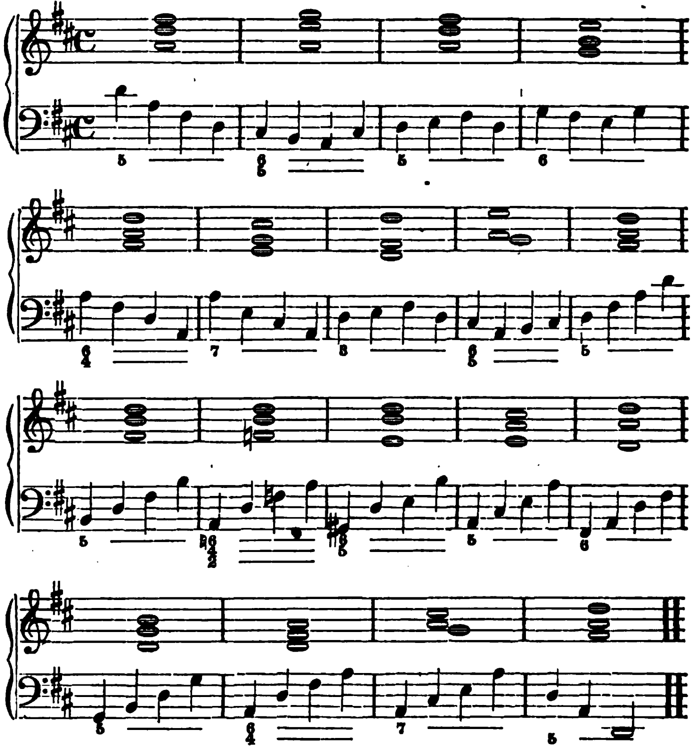
EXAMPLE 498.



C. When the bass part sings a decided arpeggio, whether in sixteenths, eighths, or even quarter notes, the first note of the passage should carry the chord indicated by the arpeggios, which need not be repeated to each bass note, but merely continued as long as the arpeggio lasts.

(See seventh and eighth measures of preceding Exercise.)

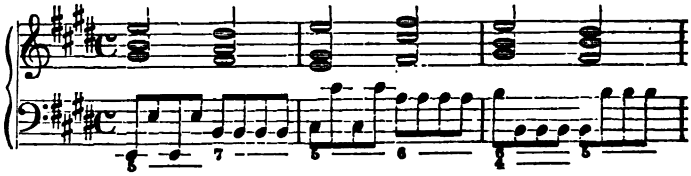
EXAMPLE 494.

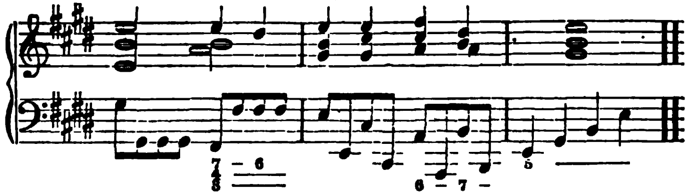


Obs. Due attention must be paid to the general character of the theme; and it would be wrong to insert a measure like one of those in the above example, in the middle of one like example 489. It will also be remarked that even when the arpeggios are diversified by passing-notes, as in the second, third, fourth, seventh and eighth measures of the preceding example, the same rule still applies equally. (Compare first six measures of Ex. 493.)

D. The same rule applies to cases where the bass note is repeated in octaves.

EXAMPLE 495.





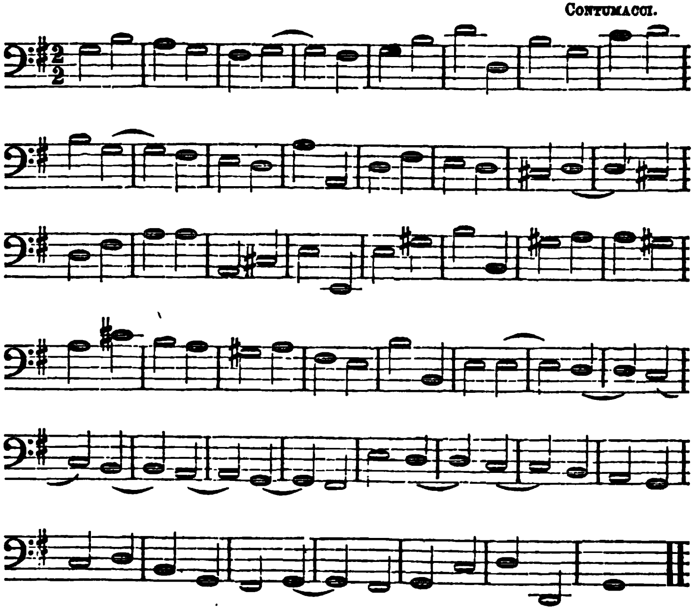
§ 206. The student may now take the following Themes, and construct upon them, a series of progressions, in accordance with the principles already developed in Exercises 16—42.

The references attached to each Theme, show what principle is particularly exemplified in that Exercise.

EXERCISE 43.

EXAMPLE 496.

Examine §§ 127, 128, 129 and 130.



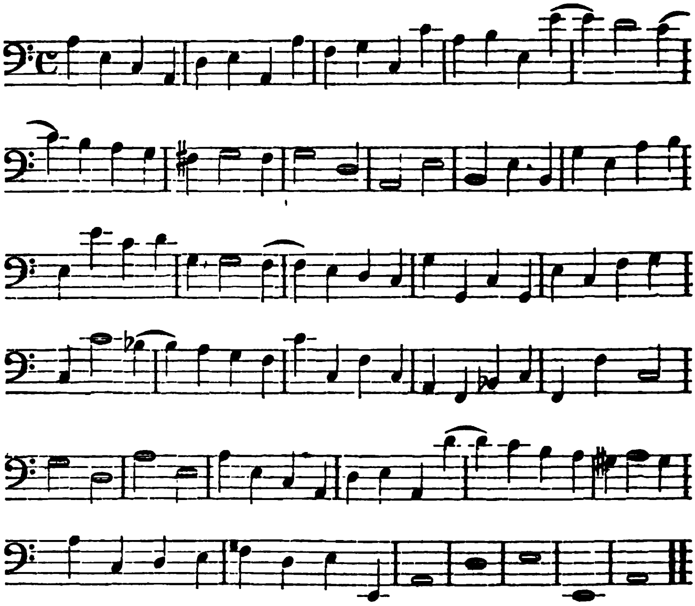
The proper chords for the above suspensions, may be seen from Ex. 475 and § 146.

EXERCISE 44.

EXAMPLE 497.

Examine § 76, Obs. 2; also Ex. 494.

CONTUMACCI.



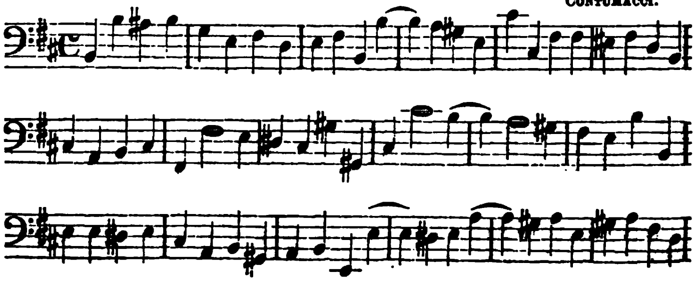
The passages commencing with the eighth and twenty-second measures, are susceptible of very curious accompaniment, which the thorough and sagacious student will undoubtedly perceive.

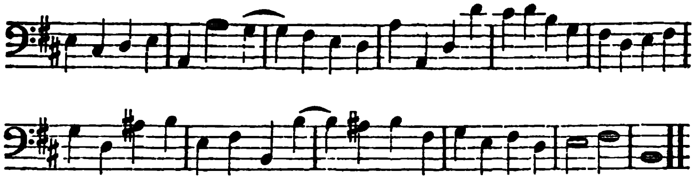
EXERCISE 45.

EXAMPLE 498.

The same subject, continued.

CONTUMACCI.

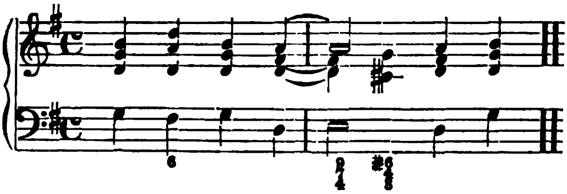




Enough has been given with reference to these points, to enable a student of average ability to fully understand and perceive the doctrine of § 76; the learner is recommended to play over any of HANDEL'S or MENDELSSOHN'S choruses in the minor mode, and satisfy himself with regard to the movement of each part.

Before proceeding to the next exercise, the student will do well to carefully examine §§ 96 and 106. As a guide for him, the first two measures of the following Exercise are given in full.

EXAMPLE 499.

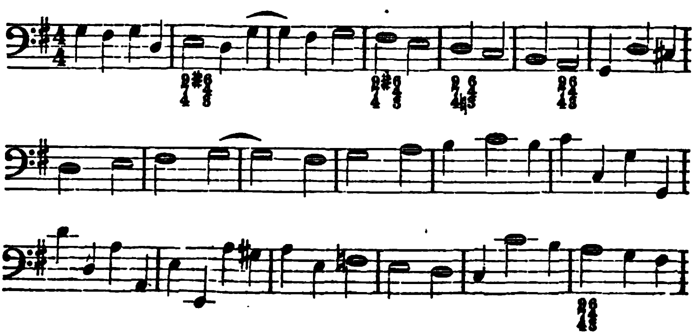


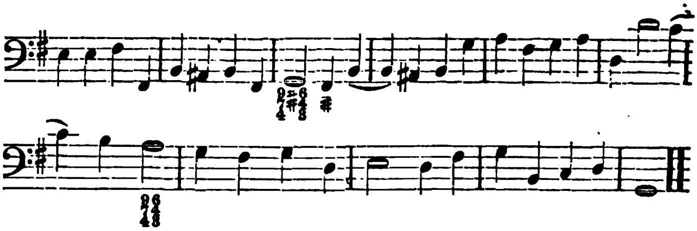
A number of places are also figured as an assistance.

EXERCISE 46.

EXAMPLE 500.

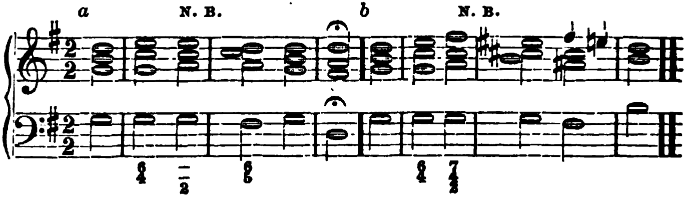
Examine § 111, E; § 142; § 143, Obs. 1; § 144 and § 147.





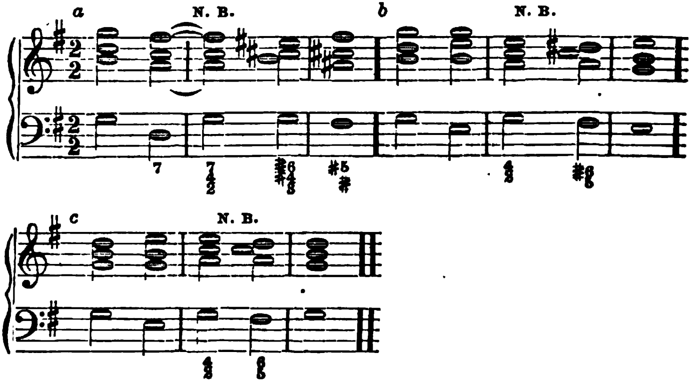
We see from the above, that this form of the chord of the eleventh, (sometimes figured $\substack{7\\2}$) differs from the third inversion of the second species of seventh, only by one note; yet that difference, small as it is, gives quite another coloring to the chord, thus;

EXAMPLE 501.



And the difference might be made still more striking, as follows;

EXAMPLE 502.

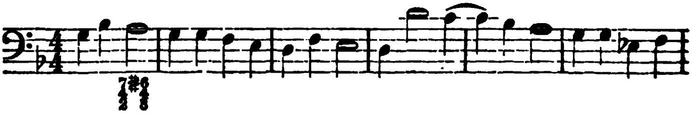


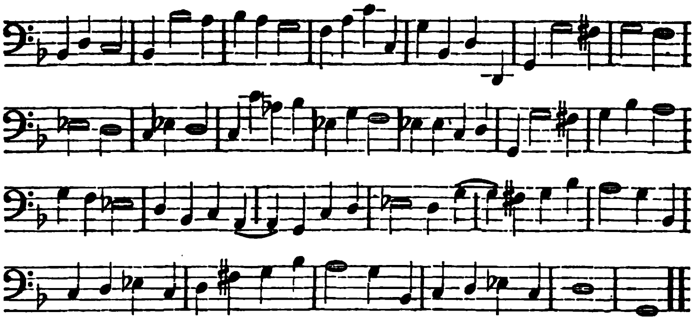
EXERCISE 47.

EXAMPLE 503.

Continuation of the preceding.

CONTUMACCI.



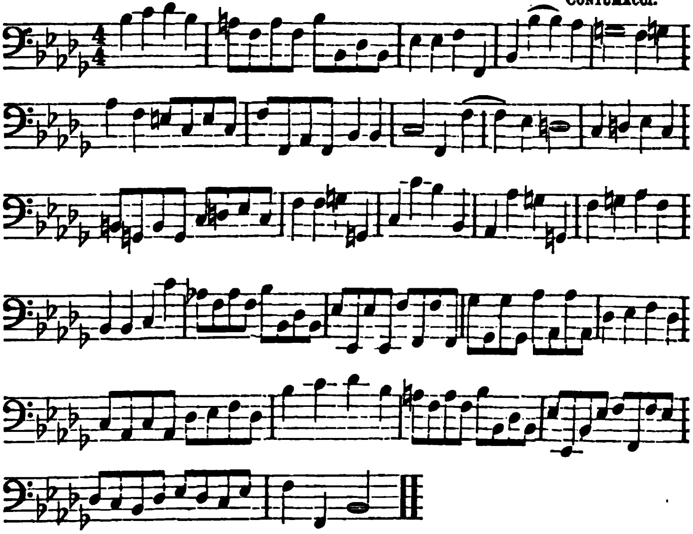


It was deemed unnecessary to figure more than the first measure, since the student will doubtless see at a glance, the places where the $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$ should be introduced.

EXERCISE 48.

EXAMPLE 504.

Continuation of the preceding.

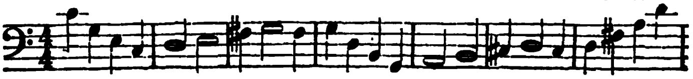


CONTUMACCI.

EXERCISE 49.

EXAMPLE 505.

Continuation of the chord of $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$ (or $\begin{smallmatrix}11\\9\\7\end{smallmatrix}$.)



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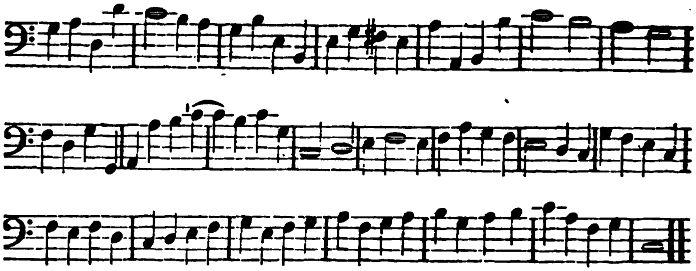
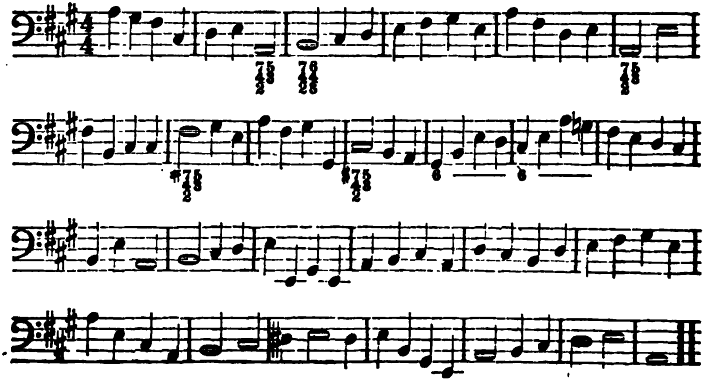


EXERCISE 50.

EXAMPLE 506.

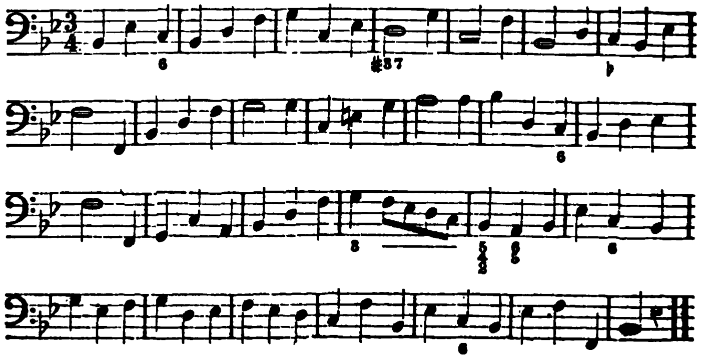
Another form of the same chord. (See Ex. 211.)]



EXERCISE 51.

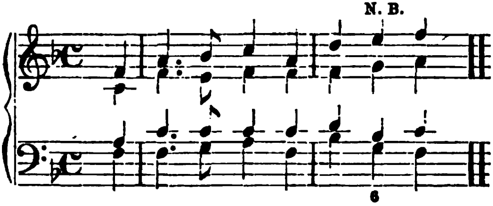
EXAMPLE 507.

On the imperfect triad and its first inversion. (§ 45.)



The chords which are figured may serve as guides to the others. The student must bear in mind that the fourth is not to be added to the sixth, unless expressly figured. (See § 111, L.) This chord was a great favorite with **Handel**, who often used it in preference to the $\begin{smallmatrix}6\\4\\3\end{smallmatrix}$ as in the following Example.

EXAMPLE 508.

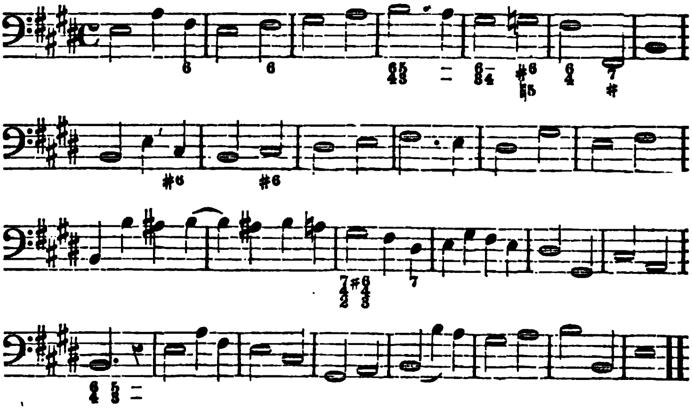


See § 210.

EXERCISE 52.

EXAMPLE 509.

The same, continued.



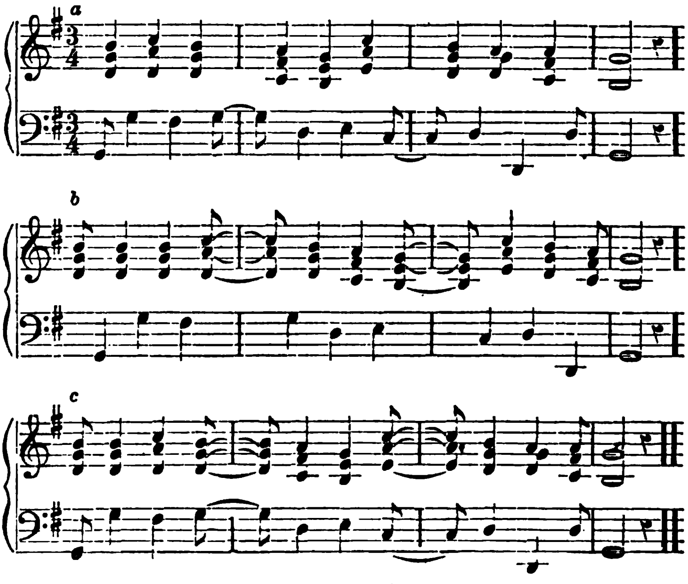
§ 207.

It is yet necessary to treat of syncopations in the bass part, and cases where the theme does not commence on the accent, when the accompaniment does.

A. The rules already given for the figuring of plain intervals, are quite sufficient for our guidance here. Let the student therefore, review carefully § 26, Exercises 1—12, especially Examples 52 and 60, also § 147, E.

B. When syncopations occur in the theme, they should **not** occur simultaneously in the accompaniment; and conversely, when they do not occur in the bass, they may often be introduced in the accompaniment with good effect.

EXAMPLE 510.



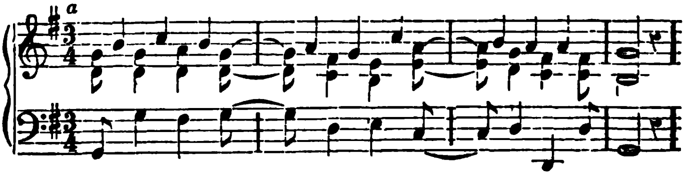
Above, a and b are good, but c has a bad effect.

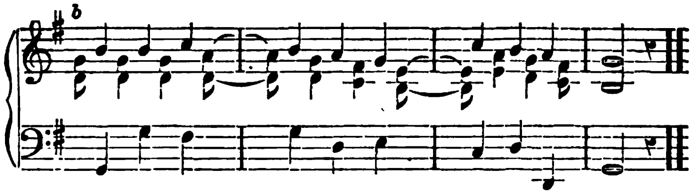
Obs. Short syncopations like the above, occur but very rarely in vocal music, but frequently in instrumental accompaniments; hence the necessity of being prepared to understand them.

6. As a general rule, syncopations have the best effect when they occur in the melody alone, the bass alone, or the three upper parts together; they rarely sound well in the two inner parts, (either separate or together,) in the Soprano and Alto together, or Bass and Tenor together; and scarcely ever in the three lower parts together.

EXAMPLE 511.

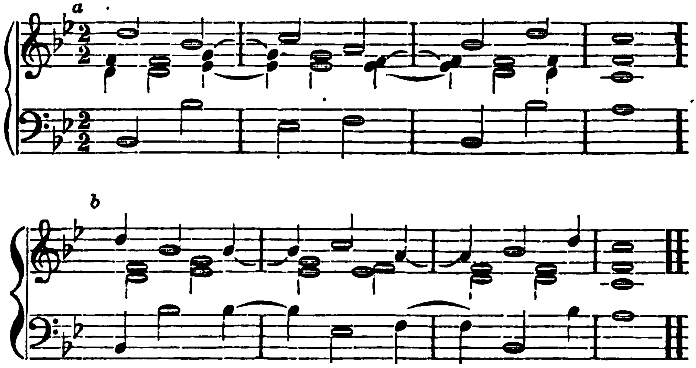
(Same theme as the preceding.)





Above, at *a*, is seen an example of syncopation in the three lower parts; at *b* in the Alto and Tenor. The reason of the bad effect of the two passages above, is that they violate the principle of § 124, and Obs. 2. Could the three lower or two inner parts be so contrived that no open fourths or consecutive fourths should be heard, the ill effect would nearly or quite disappear.

EXAMPLE 512.



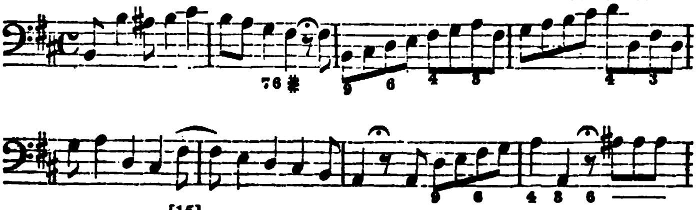
Obs. These considerations must also have weight in the use of suspensions in general; although they are by no means of such universal application as in these syncopations.

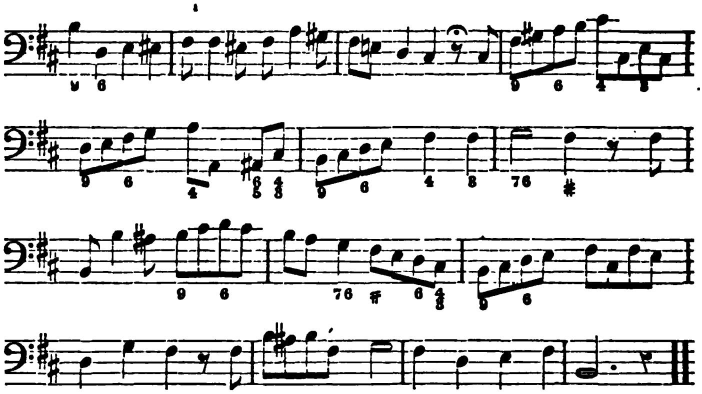
EXERCISE 53.

EXAMPLE 513.

Syncopations and Suspensions, Rests, Holds, &c.

CONTUMACCI.



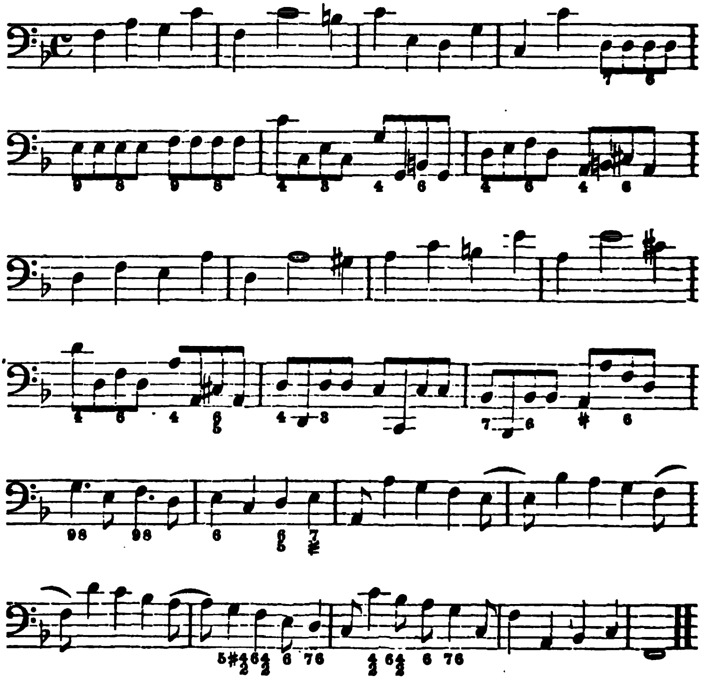


EXERCISE 54.

EXAMPLE 514.

Continued from above. (See also Examples 476 and 477.)

CONTUMACCI.

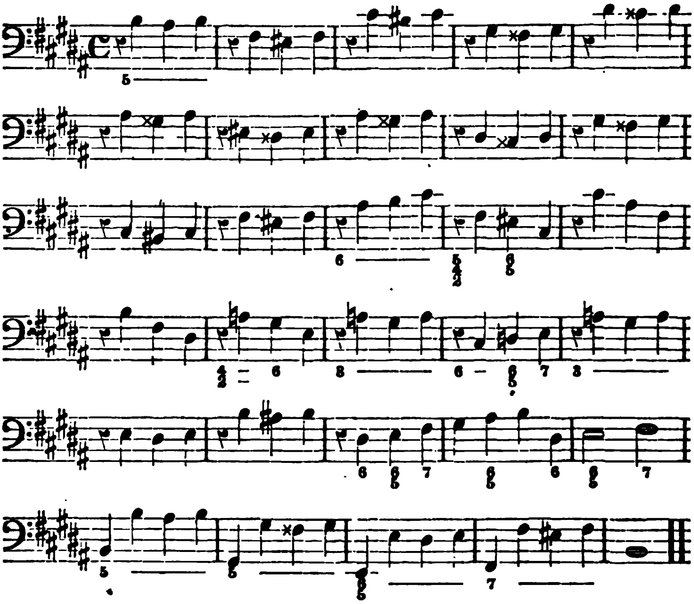


EXERCISE 55.

EXAMPLE 515.

The same, continued.

CONTUMACCI.

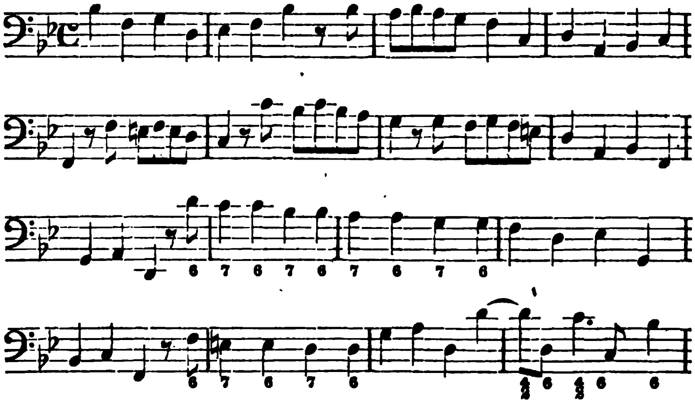


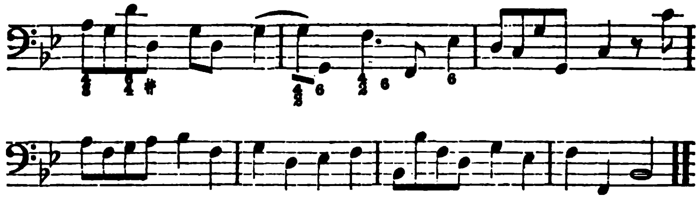
EXERCISE 56.

EXAMPLE 516.

The same, continued.

CONTUMACCI.



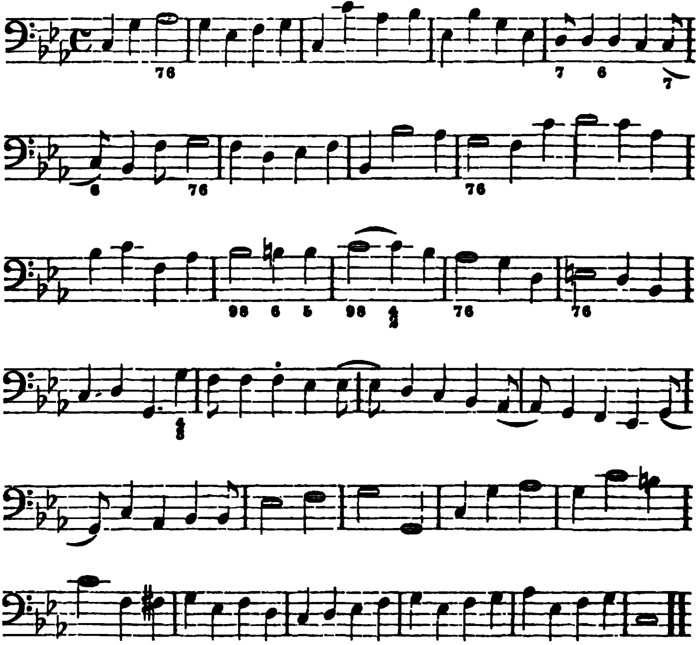


EXERCISE 57.

EXAMPLE 517

The same, continued.

CONTUMACCI.



In the above Exercises, (Nos. 56 and 57,) the student should write syncopations in the upper parts, when none exist in the theme. This he will be able to do readily on comparing *a* and *b*, Ex. 510.

Obs. It will be seen that syncopations are at one time Suspensions, and at another, Anticipations. (§ 148.)

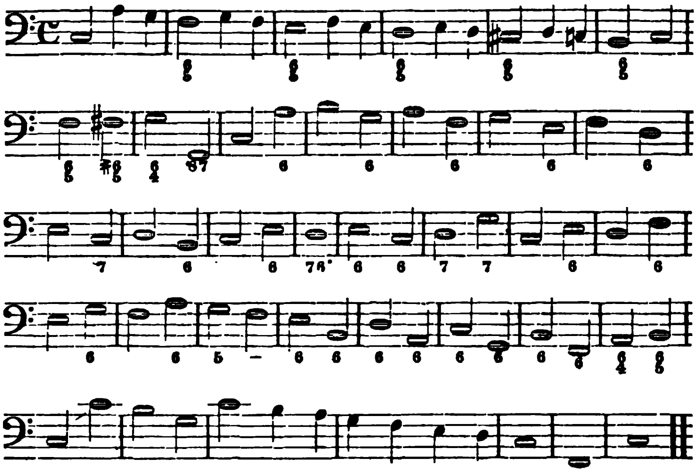
More examples of these points will occur in the general examples.

EXERCISE 58.

EXAMPLE 518.

On Sequences. (§ 164, 165.)

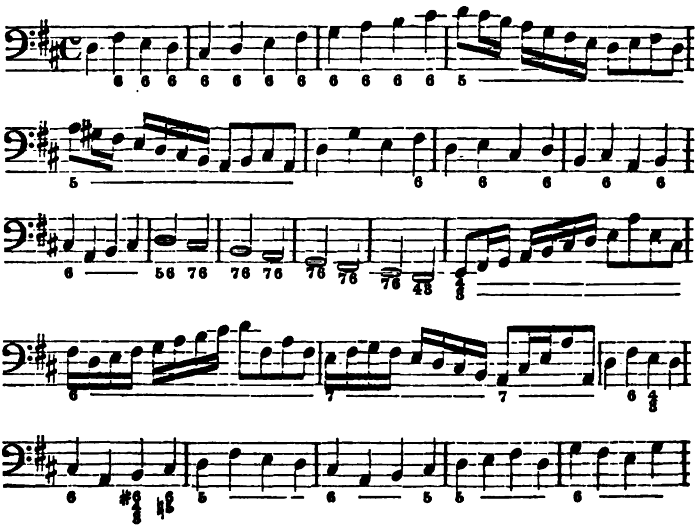
ALBRECHTSBERGER.

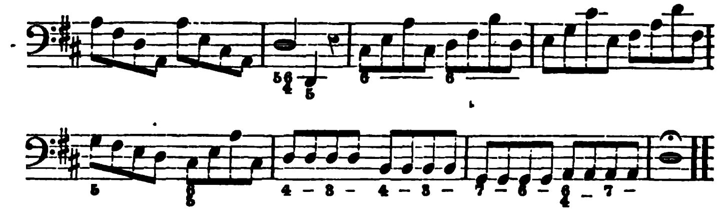


EXERCISE 59.

EXAMPLE 519.

Sequences continued. (Consult Ex. 405 and 406.)



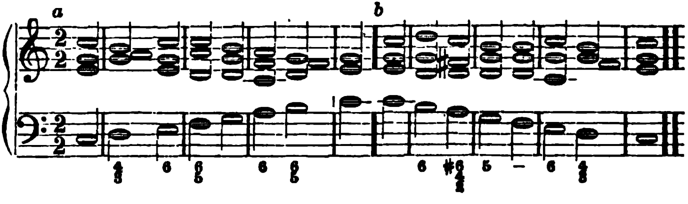


For the first three measures of the above, consult § 211.

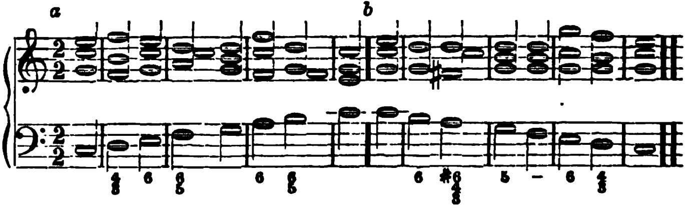
§ 208. The passage commencing with the tenth measure of the above, is an exemplification of The Rule of the Octave, an harmonic formula which makes known the chords which ought to be placed on every note of the diatonic scale, when the bass proceeds through the entire scale, either ascending or descending.

The student should now make himself perfectly familiar with this formula, in all the major and minor keys, and in the three different positions, as follows:

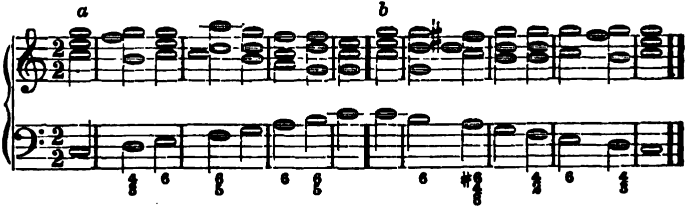
EXAMPLE 520. Albrechtsberger.



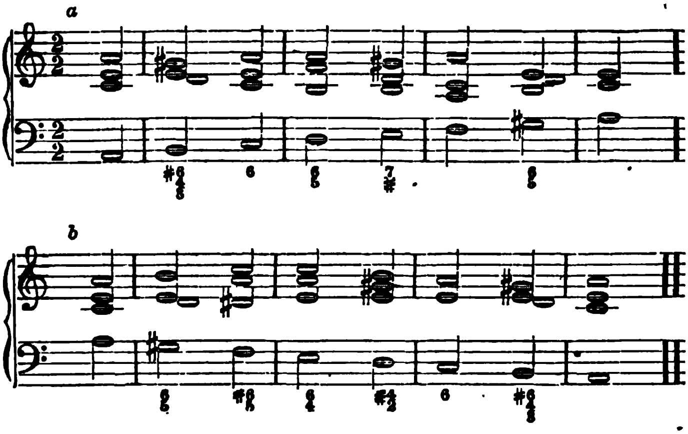
EXAMPLE 521. Albrechtsberger.



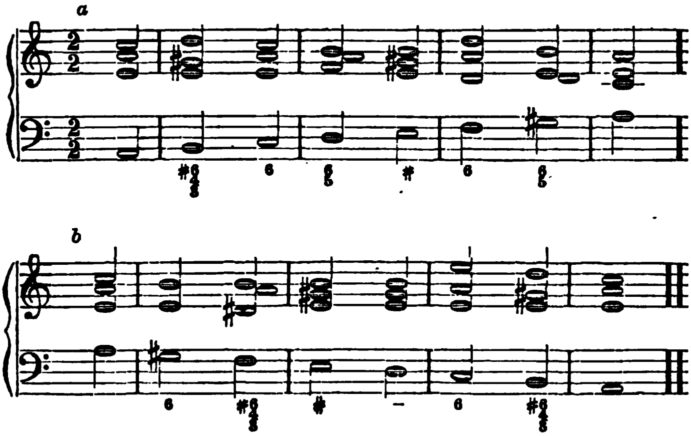
EXAMPLE 522. Albrechtsberger.



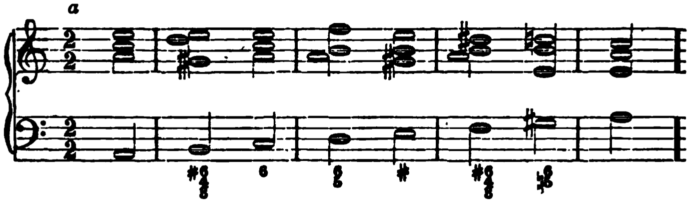
EXAMPLE 523.

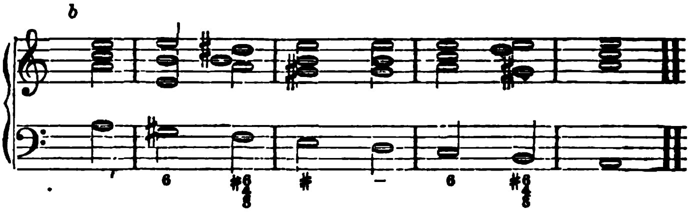


EXAMPLE 524.



EXAMPLE 525.

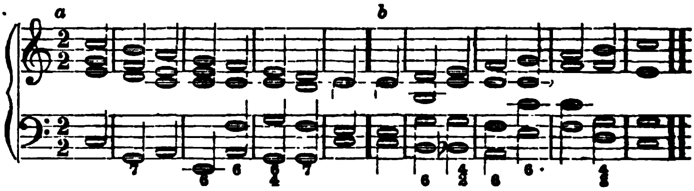




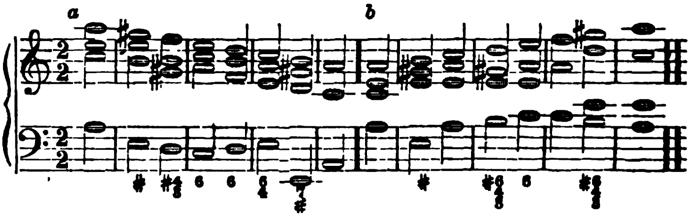
The student should transpose the preceding six examples into all the major and minor keys, and play them over, until quite familiar with them.

§ 209. When the melody of a passage consists of the major or minor scale, the treatment is very simple, but may be varied so as to become quite complicated.

EXAMPLE 526.



EXAMPLE 527.

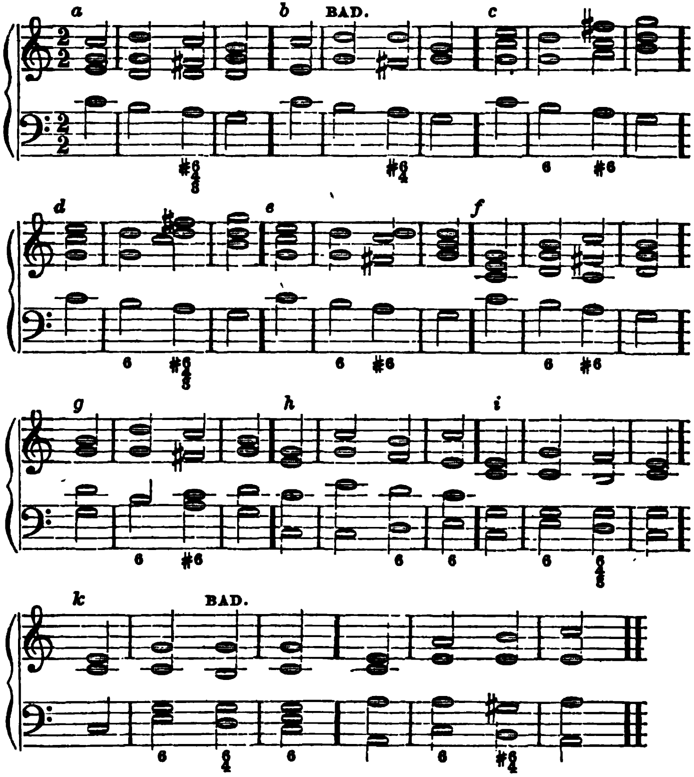


The consideration of the various methods of accompanying these scales, whether in the melody or bass, must be left to a future volume, when the doctrines of Sequences, Modulations, Passing-notes and Appoggiaturas, will be more fully developed than was possible in the limits of this book.

§ 210. The first inversion of the imperfect (and diminished) triad, is often to be preferred to the $\substack{6\\4\\3}$, and in three-part writing is *always* to be chosen. (Ex. 508.)

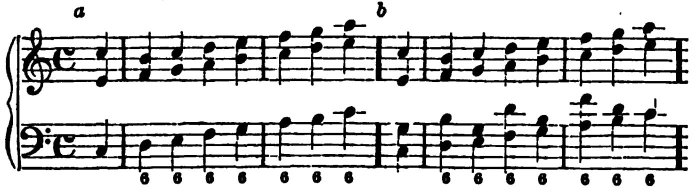
In four-part writing, we may take either at pleasure; the $\substack{6\\3}$, by doubling either the bass or third; and the $\substack{6\\4\\3}$ by writing all four notes. In such cases, the $\frac{6}{4}$ without the 3, should never be taken, on account of its vagueness and crudity. (Compare § 77, Examples 169 and 170, with the Remarks.)

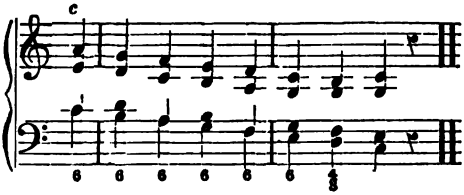
EXAMPLE 528.



§ 211. A sequence of first inversions of triads can only be in three distinct parts, since the fourth part adds nothing to the harmony, and is merely a doubling in the unison of some of the parts.

EXAMPLE 529.





Compare the above with Ex. 519.

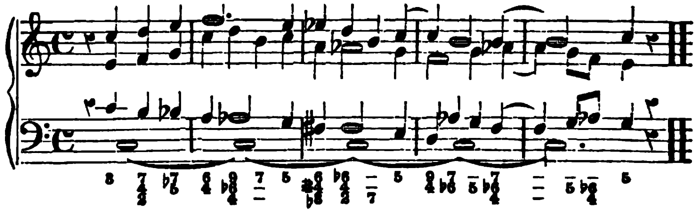
Obs. In a sequence of chords of the $^{6}_{3}$ as above, the effect of the passage is better when the notes are close together, and not too much dispersed; thus *c* above, is more effective than *a*.

CHAPTER FOURTH.

§ 212. When on a bass note continued through two or more measures, various chords are taken, some of them quite foreign to the bass note, or even to the key we are writing in, such passage is termed an Organ-point, or Pedal-passage.

§ 213. In every pedal-passage, the upper parts must form by themselves a correct and complete three-part harmony, capable of producing a good effect, were the bass note omitted, and yet suited to it, and to the character of the piece.

EXAMPLE 580. C. Czerny.



§ 214. With reference to Organ-points, we observe,

A. The modulations should be progressive, avoiding abrupt progressions and especially transitions.

B. The return to the key should be effected by means of the chord of the eleventh. (§ 108.)

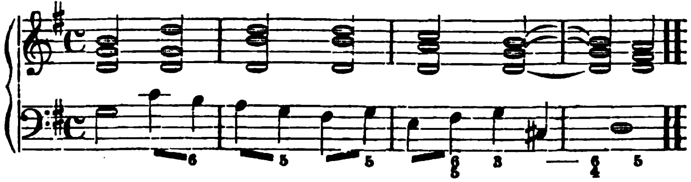
C. That in this kind of passage we frequently meet with major sevenths and diminished and augmented octaves.

D. And finally, that this effect is but rarely introduced into vocal music, on account of the difficulty of sustaining the long note, and because of the great dissonance which they occasion, as discords between voices have a much greater appellative quality, than discords between instrumental parts.

Obs. A curious instance of the organ-point, occurs in ROSSINI's Stabat Mater, at the conclusion of the unaccompanied Quartett, at the words *Paradisi Gloria.*

§ 215. Sometimes we find appoggiaturas in the bass part, (called by some writers, *changing notes;*) they are indicated by an oblique dash inclining towards the figure which follows.

EXAMPLE 531.



The horizontal line indicates the continuance of notes which have already occurred, (§ 23,) and the difference between the two lines is fully shown by the above Example.

Obs. Notwithstanding § 154, cases occasionally occur when an appoggiatura in the lowest part has a very good effect, but an explanation of such passages must be deferred till we treat of Counterpoint.

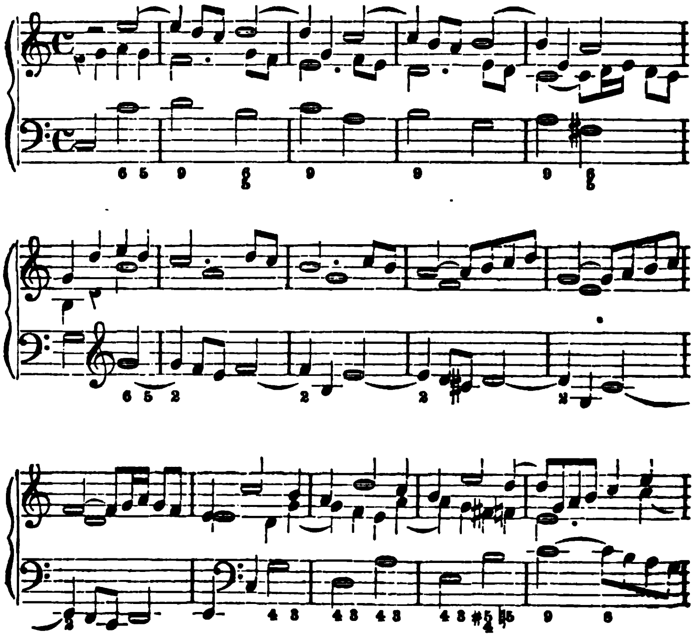
§ 216. Passing-notes and arpeggios in the bass part are of more frequent occurrence, and have already been explained sufficiently. (§ 205.)

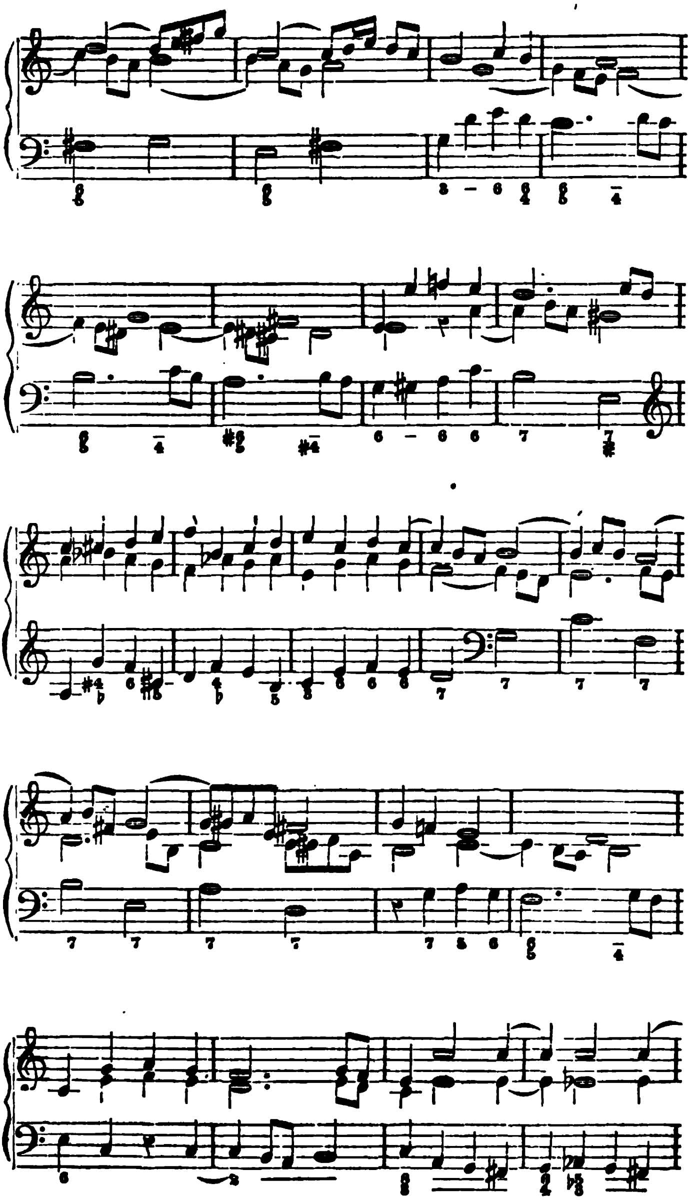
In the intermediate parts, they occur frequently, especially in organ-music, but are seldom much regarded in the figuring; nor, indeed, is it customary to figure organ-music, or in fact, any music in modern times, and the only utility of a system of figuring, is that it enables us to treat of chords and their inversions in a much more intelligible and satisfactory manner, than could possibly be done without them.

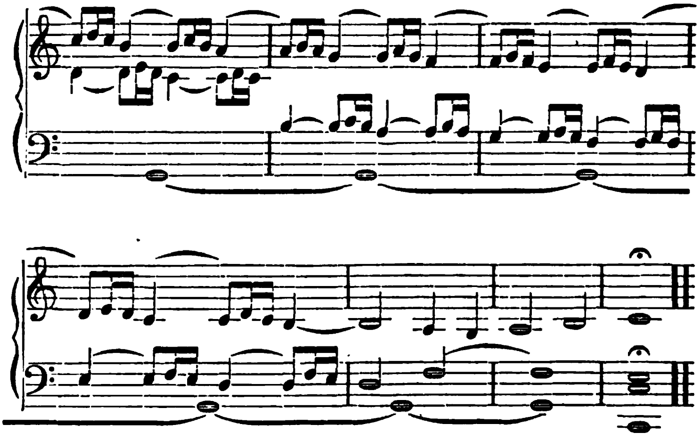
Should the student wish to acquire a facility to play from a figured bass, let him, after writing the foregoing exercises, play them over very carefully, and then throwing aside his written themes, try to play the chords from the bass part alone, as given in Exercises 28—59. When he can play those and the General Exercises, (Ex. 586—594,) with facility and correctness, from the bass alone, he may be sure that no figured basses he will meet in any score or composition, will give him much trouble.

The following Example is given as a specimen of the manner of figuring organ-music, and music in general, where many passing-notes occur.

EXAMPLE 532. ALBRECHTSBERGER.







The above example offers some very fine specimens of sequences in different positions, which the student will find no difficulty in discovering.

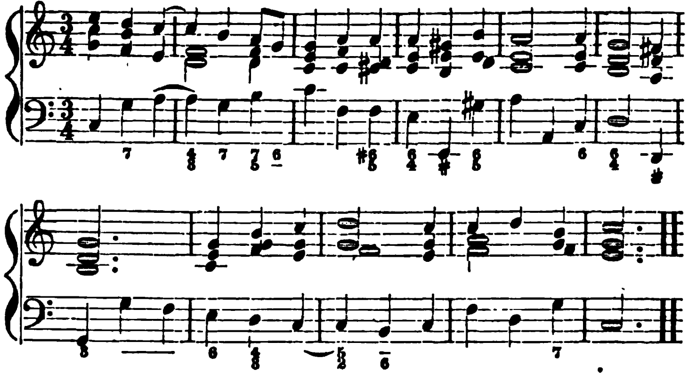
CHAPTER FIFTH.

HARMONY, CONTINUED.

§ 217. Certain chords have a fixed foundation on some note of the scale, and never appear on any other. Such note of the scale is called the SEAT of the chord, and from thence arises the expression, "*a chord has its seat,*" in such a place.

Obs. It must be remembered that with every modulation or change of key, the seat of the chords changes, (§ 196;) thus, if writing in the key of C for a while, the seat of the various chords will be on certain fixed letters; but if we modulate into A minor, then the seat of the chords changes with the new tonic; if we still go into G major, we have still new seats, (that is, new letters,) and if we then return to C, we restore the original seats.

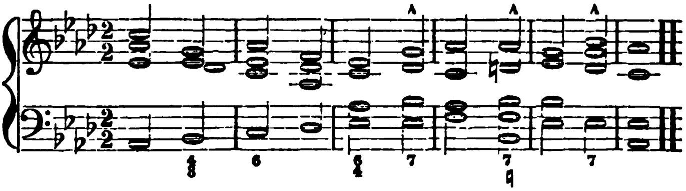
EXAMPLE 533.



§ 218. The first species of chord of the seventh, (§ 61,) has its seat invariably on the dominant of the key, whether in the original key, or in modulating. (§ 62, Obs. 1.)

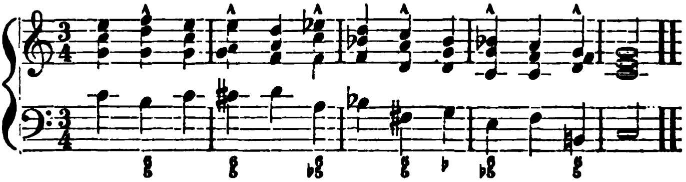
Obs. That is, in modulating, it has its seat on the dominant of the new key, (according to § 196. See Ex. 603.)

EXAMPLE 534 A.



§ 219. The chord of $^6_5$, first inversion of the dominant seventh, (§ 63, Ex. 122,) has its seat on the leading-note; as B in the key of C, G♯ in the key of A minor, C♯ in D minor, &c.

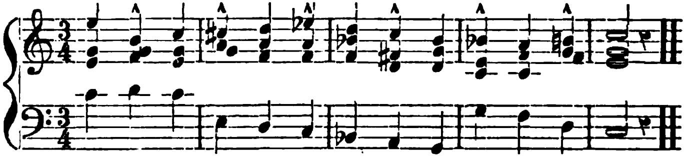
EXAMPLE 534 B.



Above, are examples of the $^6_5$ in five different keys.

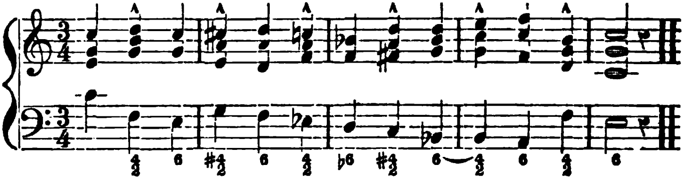
§ 220. The chord of $^4_3$, second inversion of the dominant seventh, (§ 64, Ex. 134,) has its seat on the supertonic of the key; as D in the key of C, B in the key of A minor, E in the key of D minor, &c.

EXAMPLE 535.



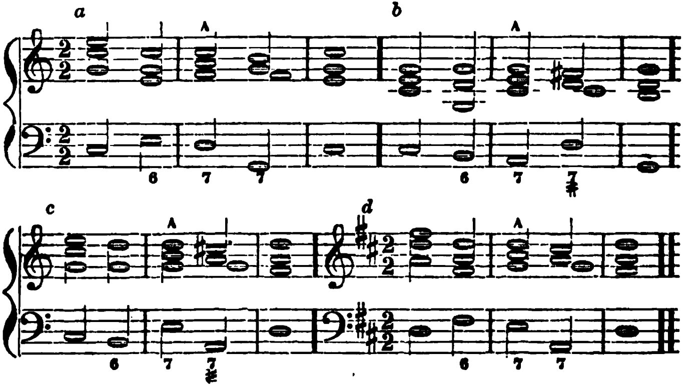
§ 221. The chord of $^4_2$, third inversion of the dominant seventh, (65, Ex. 138,) has its seat on the subdominant, or fourth of the scale of the key; as F in the key of C, D in the key of A minor, and G in the key of D minor.

EXAMPLE 536.



§ 222. The chord of the second species of seventh, (§ 62,) has its seat on either the supertonic, mediant, or submediant of the key, (§ 63, Obs. 2,) as on D, E, or A, in the key of C; B, C♯, or F♯ in the key of A, &c. (See Ex. 599, *a*, *b*, &c.)

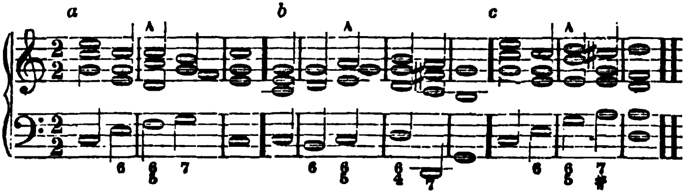
EXAMPLE 587.



For remarks on the above, see § 81, Obs. 1 and 2.

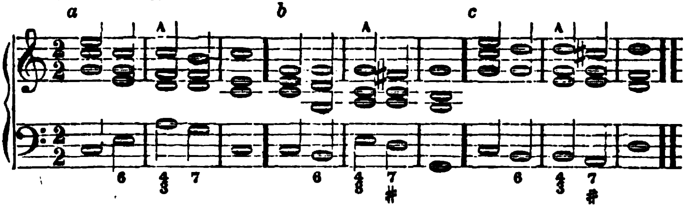
§ 223. The chord of $^{6}_{5}$, first inversion of the second species of seventh, (§ 63, Ex. 123 and 125,) has its seat on the subdominant, (see § 63, Obs. 1, Ex. 124,) dominant and tonic, according as the root of the chord is the supertonic, mediant, or submediant.

EXAMPLE 538.



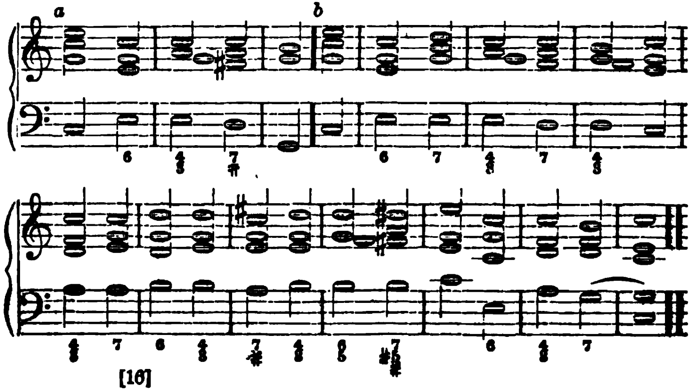
§ 224. The chord of $^{4}_{3}$, second inversion of the second species of seventh, (§ 64, Ex. 135,) has its seat on the submediant, mediant, or leading-note, according as the root is the supertonic, submediant, or mediant.

EXAMPLE 539.



Obs. The student can now see how primary chords, and inversions of other chords, have the same seat, and so, how by simply changing the chord on the same seat, a great variety of modulations can be effected.

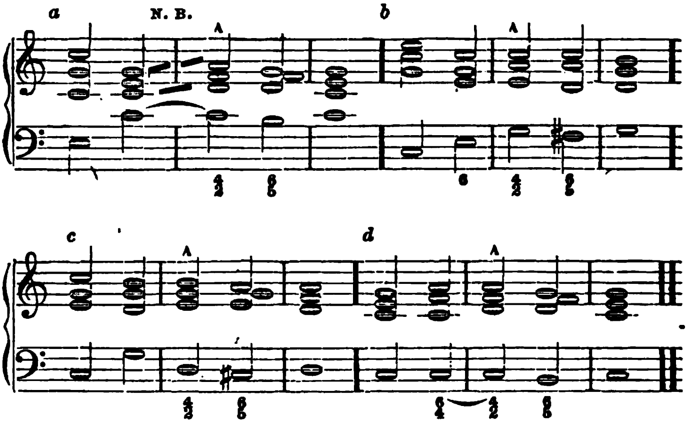
EXAMPLE 540.



Remark. Diatonic modulations like the preceding, are more proper for choral music, than the chromatic discords and progressions, inasmuch as they have a peculiar character of their own, and are moreover easy of execution.

§ 225. The chord of $\frac{4}{2}$, third inversion of the second species of seventh, (§ 65, Ex. 139,) has its seat upon the tonic, supertonic, and dominant, according as the root of the chord is the supertonic, mediant, or submediant.

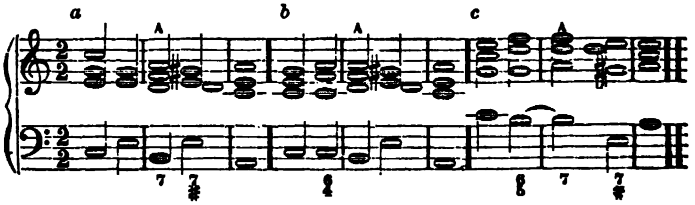
EXAMPLE 541.



The progression marked N. B., is defensible, according to § 122, Obs. 2, Ex. 299 and 300, yet it would be as well, or better, perhaps, to write as at *d*, in preference.

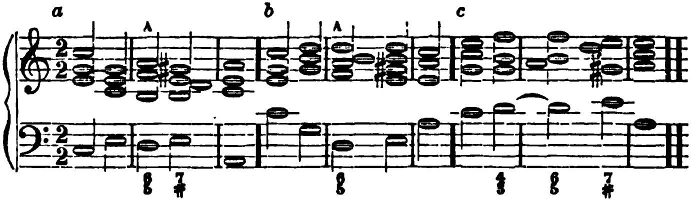
§ 226. The third species of seventh, (§ 62, Ex. 119, *b*,) has its seat on the leading-note of a major key, or the supertonic of a minor key, but always leads into a minor key, with one exception. (§§ 82 and Obs. and 83.)

EXAMPLE 542.



§ 227. The chord of $^{6}_{5}$, first inversion of the third species of seventh, (§ 63, Ex. 126,) has its seat on the supertonic of a major key, or subdominant of a minor key.

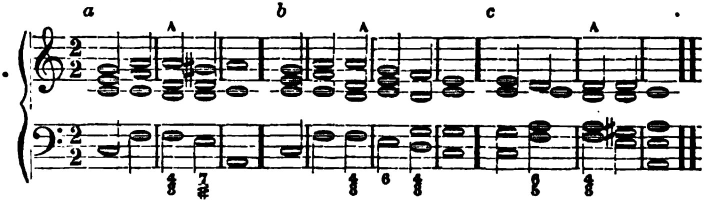
EXAMPLE 543.



Here are constantly accumulating considerations in addition to § 224, Obs.

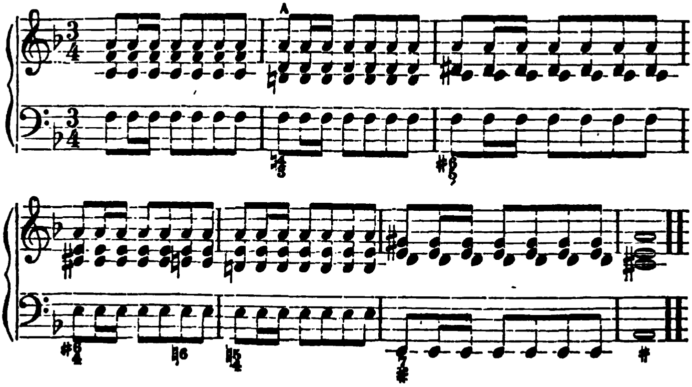
§ 228. The chord of $^{4}_{3}$, second inversion of the third species of seventh, (§ 64, Ex. 136,) has its seat on the subdominant of a major key, or submediant of a minor key.

EXAMPLE 544.



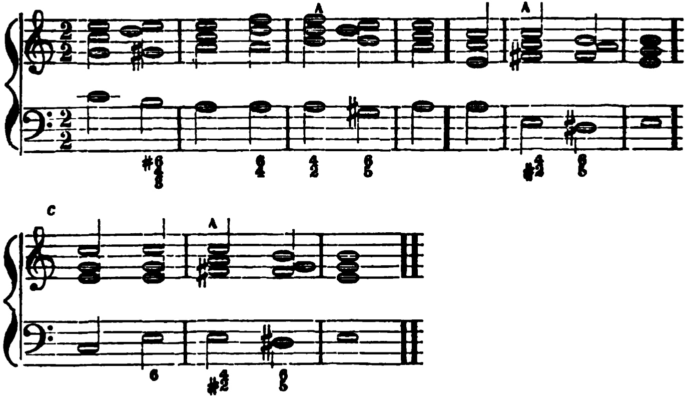
Obs. This inversion of the third species of seventh is very useful and effective in many modulations.

EXAMPLE 545.



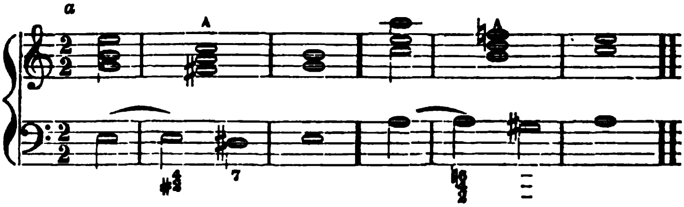
§ 229. The chord of $\frac{4}{2}$, third inversion of the third species of seventh, (§ 65, Ex. 140,) has its seat on the submediant of a major key, or the tonic of a minor key.

EXAMPLE 546.



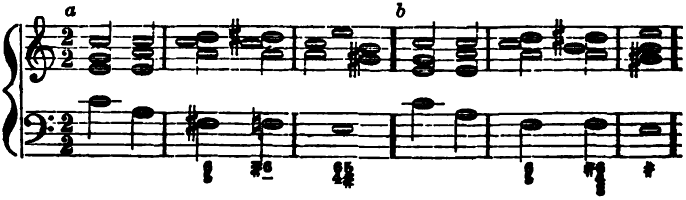
Obs. When this chord occurs by a suspension of the bass, it not unfrequently is followed by the diminished seventh.

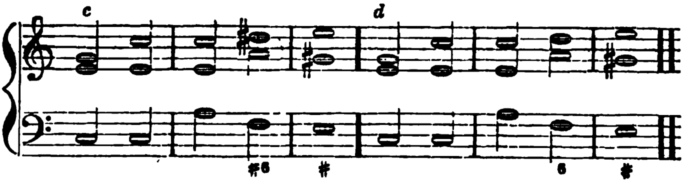
EXAMPLE 547.



§ 230. The German, French, Italian, and English Sixths, all have their seat on the subdominant of a major key, or submediant of a minor key. (§§ 86—92.)

EXAMPLE 548.

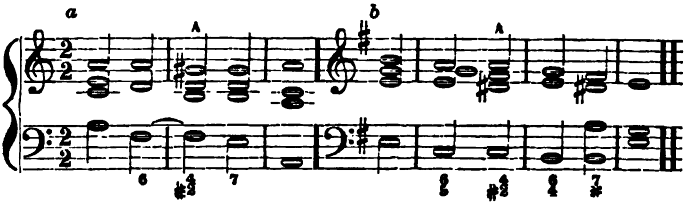




The French sixth, from its formation, might seem to belong more properly to the major key. (Ex. 606.)

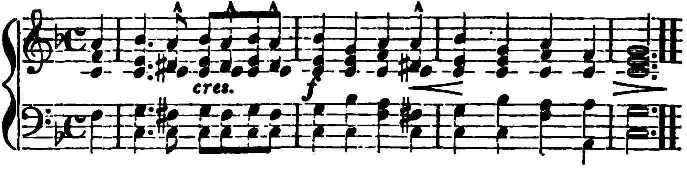
§ 231. The diminished seventh may be seated on any note of the scale, but its third inversion is seated always on the sixth degree of a minor scale.

EXAMPLE 549.



Obs. This inversion may sometimes be found serving as a kind of ornamental chord in company with the dominant seventh, into which it resolves, as follows:

EXAMPLE 550. BEETHOVEN.



In such cases, it must always come on the unaccented part of the measure.

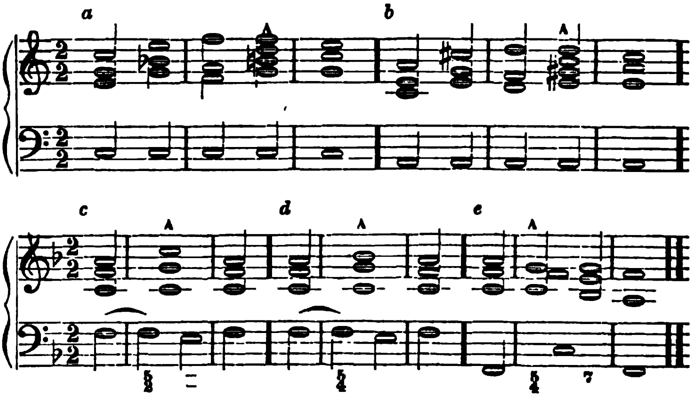
§ 232. The chord of the ninth, with its inversions, is seated in as many different methods as there are species of ninths, (sections 94—103.) It is, therefore, impossible to give fixed rules as to their seats. The study of Counterpoint, and familiarity with the works of good composers, will alone enable the student to use them with unerring propriety.

Consult Examples 490 and 491; also Ex. 600, and Exercise 78.

§ 233. The dominant ninth, whether major or minor, is seated exactly like the dominant seventh, and their inversions are also treated similarly.

§ 234. The chord of the eleventh when full, is always seated on the tonic. The chord of $\begin{smallmatrix}5\\2\end{smallmatrix}$, and also the $\begin{smallmatrix}5\\4\\2\end{smallmatrix}$, is seated on the tonic, but the $\begin{smallmatrix}5\\4\end{smallmatrix}$ is seated on the dominant.

EXAMPLE 551.

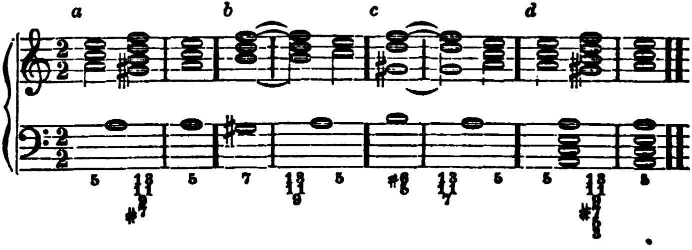


Compare Examples 475, 476, 491, 500, 503, 505, and 506; also Ex. 601.

§ 235. The chord of the thirteenth is generally situated on a minor tonic, and in actual practice, (though very little used,) consists of the major seventh, ninth, eleventh, and thirteenth, or octave sixth.

(For principal exception, see Ex. 601.)

EXAMPLE 552.



Above, at *a*, *b*, and *c*, are given various forms of this chord, and at *d*, what it would be, with every note supplied. Let the student now compare the principles of the foregoing chapter, with the Exercises, numbered from 28 to 59, and he will find abundant confirmation of their soundness. This seating the chords properly underlies the entire doctrine of resolution, and determines the point whether or no the chord shall sound well.

CHAPTER SIXTH.

HARMONY CONTINUED. POSITIONS OF CHORDS.

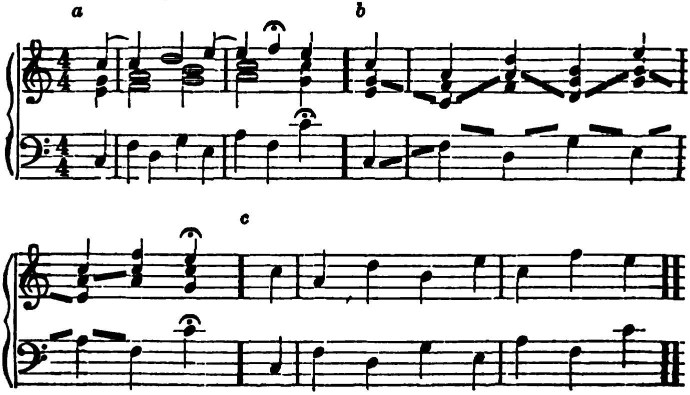
§ 236.

Before leaving the matter of progressions, a few statements are to be made in explanation and continuation of Book Third, Chapter Second, sections 121 to 133.

A. Whenever the bass moves a fifth, the three other parts should employ Contrary Motion; and

B. In proceeding by this motion, the octave position is best, since by the quint, and especially the tierce position, hidden fifths and octaves, offensive to a delicate ear, result.

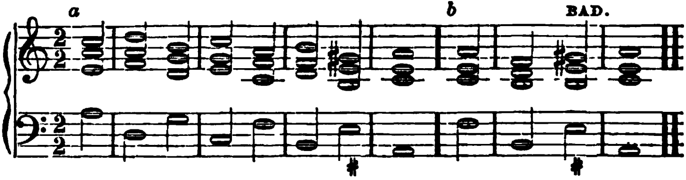
EXAMPLE 553.



Above, *a* is an exemplification of the first clause, and *a*, *b*, and *c*, of the second; for we see that the passage which in the octave position sounds remarkably well at *a*, is not nearly so good at *b*, and becomes disagreeable at *c*, where the two inner parts being omitted, the hidden octaves are very conspicuous. The hidden fifths at *b*, are also very bad. (§ 182, Ex. 343.)

§ 237. A succession of perfect triads in the minor key, requires Contrary Motion, because Similar Motion would produce hidden fifths and octaves, and in the two chords preceding the final triad, the skip of an augmented second would result; for the same reason, the tierce position must be taken for the first triad.

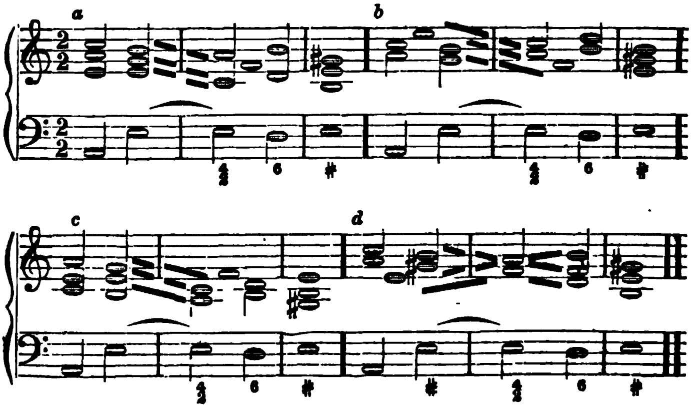
EXAMPLE 554.



§ 238. With reference to chords containing a minor second, (§ 111, C,) we remark,

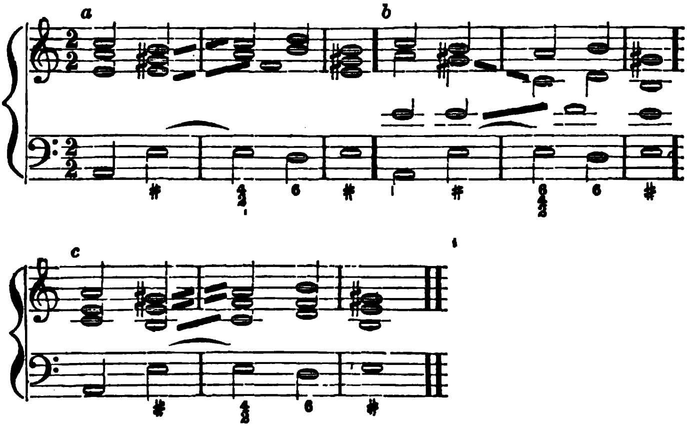
If in the second chord of a passage like the following, the third be major, (as G♯,) instead of minor, (as G♮,) the second must ascend.

EXAMPLE 555. ALBRECHTSBERGER.



Above, at *a*, *b*, and *c*, are the three positions of this progression; at *d* is the supposed case, where the second chord has the major third, (G♯,) instead of the minor third, (G♮,) as in the preceding three cases. It will be seen on comparison of *d*, with either of the other three, that whereas in *a*, *b*, and *c*, the F which forms the minor second with the bass note, is approached by letting one of the upper parts descend, here at *d* it is taken by the tenor rising from E, while the first and second trebles unite on A. The sixth, C, is omitted, because it could only be obtained in the soprano, which would make two fifths with the tenor, (Ex. 556, *a*;) we might indeed, let the alto cross the tenor, and sing the interval of an augmented fifth, from G♯ to C below, but this would form a very bad progression of the part. (§ 200, B.)

EXAMPLE 556. CHORON.

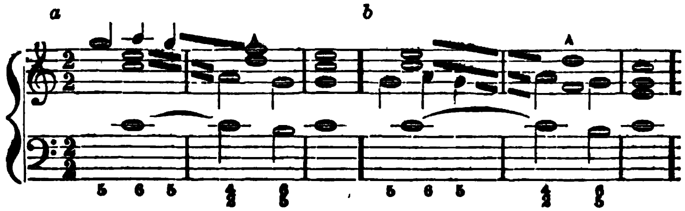


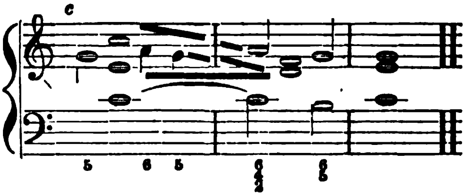
By taking the progression in another position, (see *c* above,) the difficulty is avoided.

Obs. This progression always begins with the tonic and ends on the dominant.

§ 239. The treatment of the third inversion of the second species of seventh, (§ 225,) is very simple.

EXAMPLE 557. ALBRECHTSBERGER.

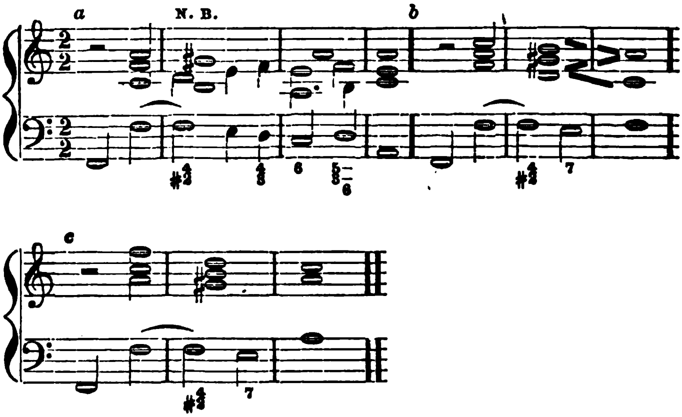




Above, are the three positions of this progression.

§ 240. The third inversion of the diminished seventh, (see § 231,) sometimes called the chord of the augmented second, or superfluous second, presents no difficulty in either position.

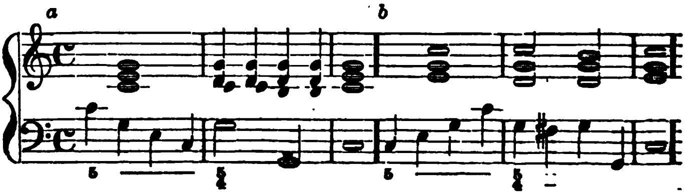
EXAMPLE 558. **ALBRECHTSBERGER.**

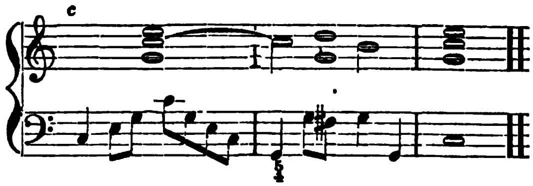


The N. B. refers to the last measure but one of Ex. 489.

§ 241. The chord of $\frac{5}{4}$ is likewise easy of application.

EXAMPLE 559.





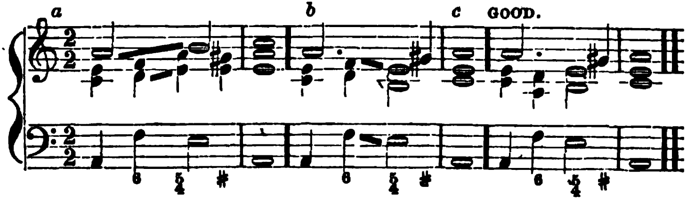
§ 242.

The chord of $\frac{5}{4}$ in the minor key, is frequently preceded by the first inversion of the subdominant triad; in this case it is necessary to observe,

A. In that chord of the sixth, the third or sixth must always be doubled, for otherwise, consecutive fifths or octaves result.

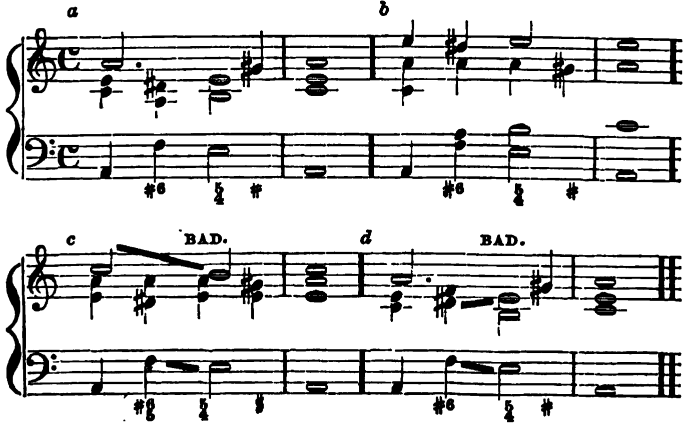
(See Ex. 604, and Remarks.)

EXAMPLE 560.



B. If we would use the Italian sixth, instead of the subdominant $\frac{6}{3}$, the third must be doubled, using only the octave or quint position, never the tierce position, or we fall into the same error.

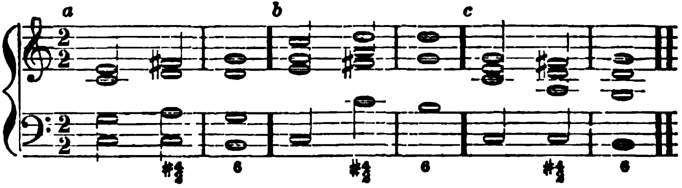
EXAMPLE 561.



Obs. When used according to § 241, Ex. 559, it presents no more difficulty than in the major key.

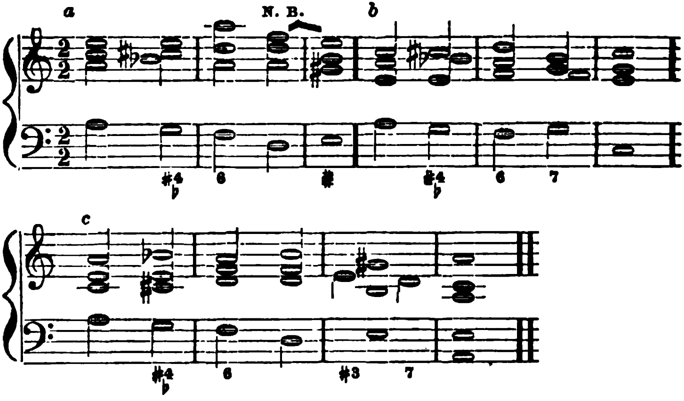
§ 243. The third inversion of the dominant seventh has already been fully explained, (§ 71.) It is proper to remark that this chord is generally used as a means of modulation in the key of the dominant, and that in such cases, the primary resolution of the seventh should always be used, since the second resolution is not good, (§ 73, N. B.,) and any of the irregular resolutions would mislead the ear.

EXAMPLE 562.



§ 244. The second inversion of the diminished seventh, is sometimes seated on the flat seventh of a minor key, and has a peculiar effect, when thus placed.

EXAMPLE 563.



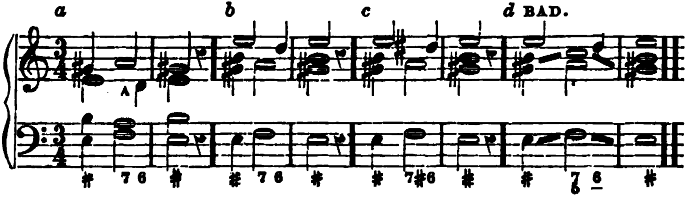
Above, are the three positions of this harmony, with various results. The N. B. at *a*, refers to § 93.

§ 245.

When the interval of the seventh occurs as a suspension or retardation of the sixth, we remark

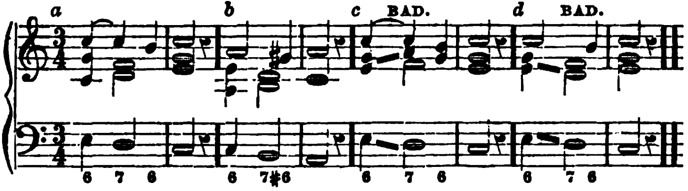
A. When the bass rises a second to form the interval of the seventh, the fifth must be omitted.

EXAMPLE 564.



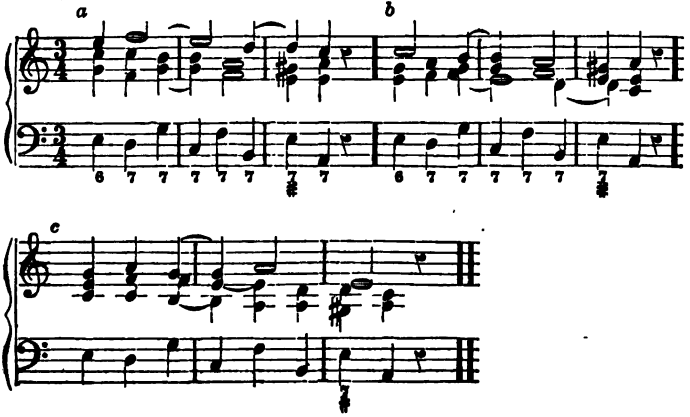
B. If, on the other hand, the bass note falls a minor or major second, the octave must be omitted, and the sixth doubled.

EXAMPLE 565.



§ 246. When a succession (or sequence) of sevenths occurs on a bass part proceeding by fourths and fifths alternately, the first seventh should be accompanied by the third and octave, and the second by the third and fifth, or the converse.

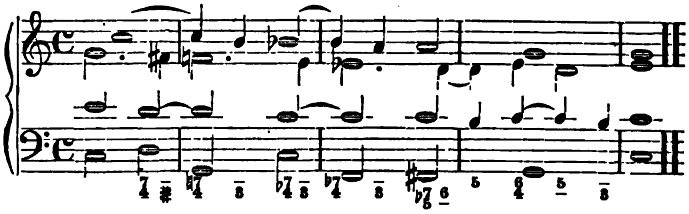
EXAMPLE 566. ALBRECHTSBERGER.



§ 247. When such a sequence is also accompanied by the prepared fourth, we add alternately the fifth and octave, to complete the harmony.

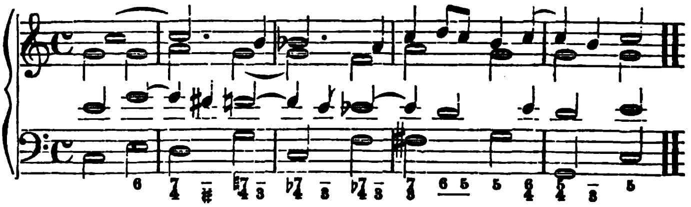
EXAMPLE 567.

ALBRECHTSBERGER.



EXAMPLE 568.

ALBRECHTSBERGER.



§ 248. The treatment of chords of the ninth, both major and minor, has been fully shown in Ex. 490 and 532. Chords of the eleventh and thirteenth are exemplified in sections 234, 235, 238, 241 and 242. (If thought best, the student may now write Exercises 75—84, and study Examples 607—613.)

CHAPTER SEVENTH.

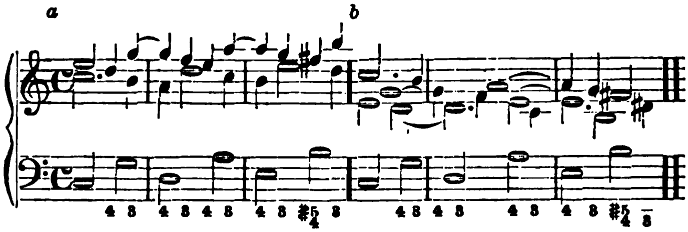
HARMONY CONTINUED. FORMATION OF SEQUENCES.

§ 249. The simplest sequence is a succession of chords of the $^{6}_{3}$; this has been explained in §§ 166 and 211.

Here follow a number of fragmentary sequences, designed to give the student the initiative steps to their formation. Not only do the limits of this work preclude the possibility of giving them in full, or of carrying them as far as they will easily go, but it is believed that it will be a highly useful exercise for the student to complete them by himself, and I think that an intelligent pupil ought to be able to do so with correctness; certainly, if he has studied the foregoing pages thoroughly and conscientiously.

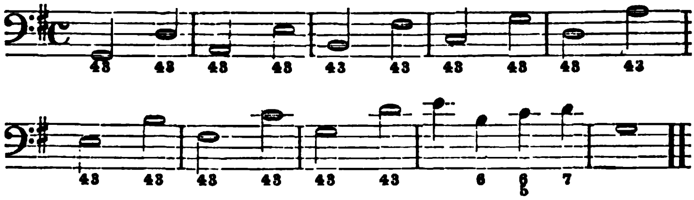
EXAMPLE 569.

Sequence of the fourth followed by the third.



EXERCISE 60.

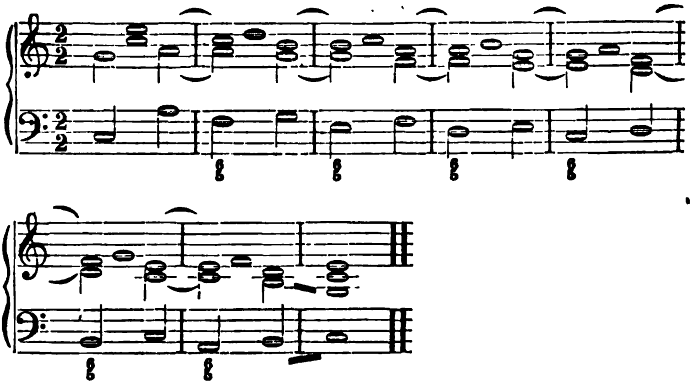
EXAMPLE 570.



Transpose the above into the keys of C, D, A, E, F, B♭, E♭, and A♭, and write it in different positions.

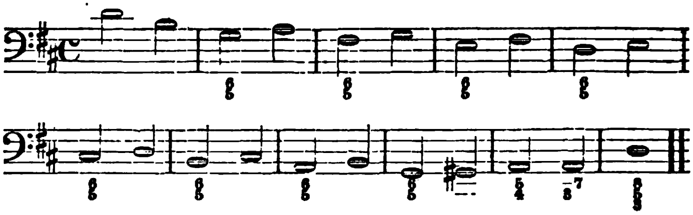
§ 250. Sequence of $^6_5$ followed by the triad. (Ex. 518.)

EXAMPLE 571.



EXERCISE 61.

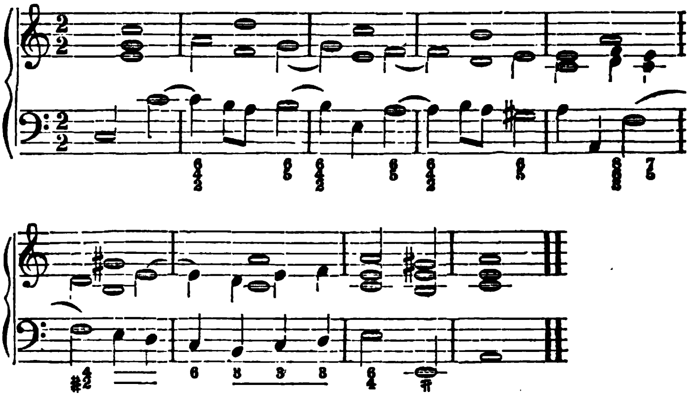
EXAMPLE 572.



Transpose the above into other keys, and write it at one time in close, and again in dispersed harmony.

§ 251. Sequence of chords of $\substack{6\\4\\2}$ followed by the $\substack{6\\3}$.

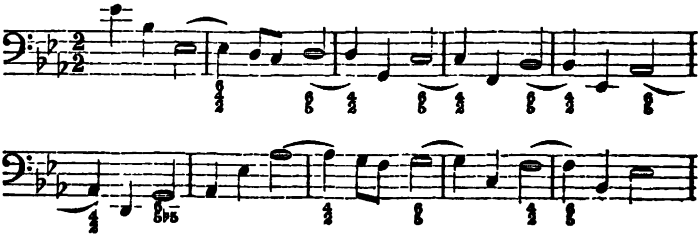
EXAMPLE 573. ALBRECHTSBERGER.

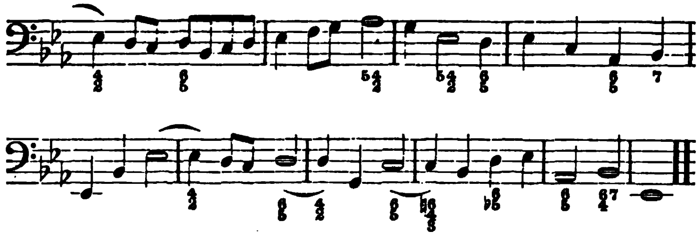


The sequence closes at the fifth measure above, but the remainder is quite instructive.

EXERCISE 62.

EXAMPLE 574.



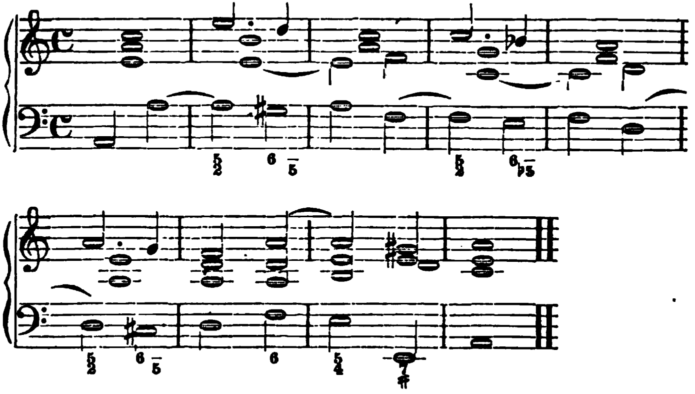


The student is desired to supply, according to § 62, A, Obs. 1, and § 76, Obs. 2, such chromatic signs as may be necessary to make the dominant seventh of each minor triad, a seventh of the first species.

Let this exerçise, and all which succeed, be treated like the preceding two; that is, transposed, arranged in different positions, and in close and dispersed harmony.

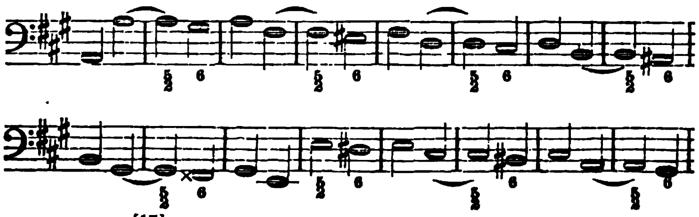
§ 252. Sequence of chords of $^{5}_{2}$, followed by the sixth.

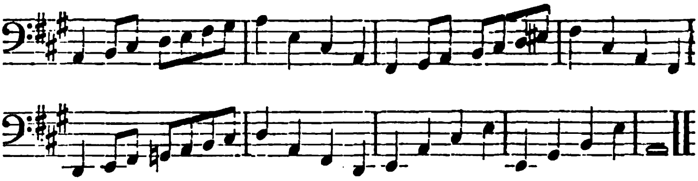
EXAMPLE 575.



EXERCISE 63.

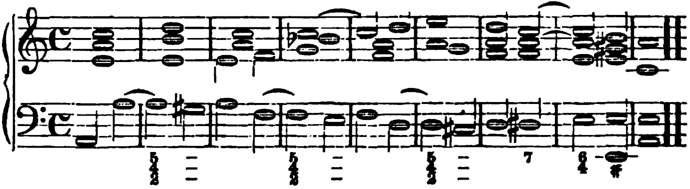
EXAMPLE 576.





§ 253. Sequence of chords of $\begin{smallmatrix}5\\4\\2\end{smallmatrix}$, followed by $\begin{smallmatrix}8\\6\end{smallmatrix}$.

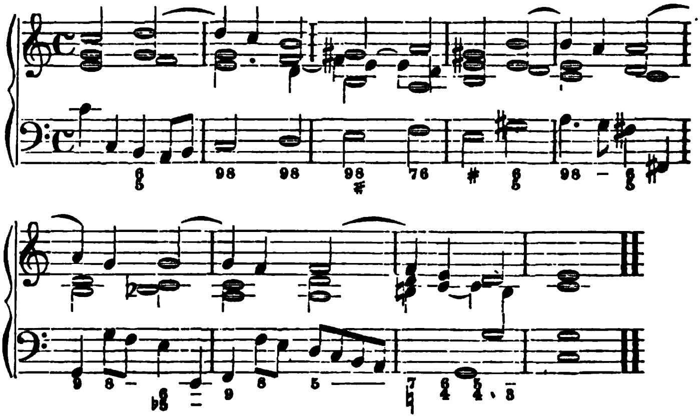
EXAMPLE 577.



This chord so nearly resembles the preceding, both in seat, treatment and effect, that no special exercise is desirable.

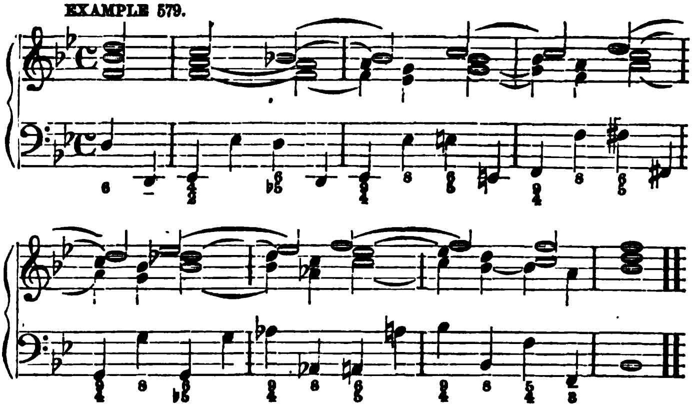
§ 254. Sequences of ninths are rare in vocal music, and seldom answer to be prolonged over more than three or four measures, on account of their thinness and vagueness, unless we write in five or six parts.

EXAMPLE 578. ALBRECHTSBERGER.



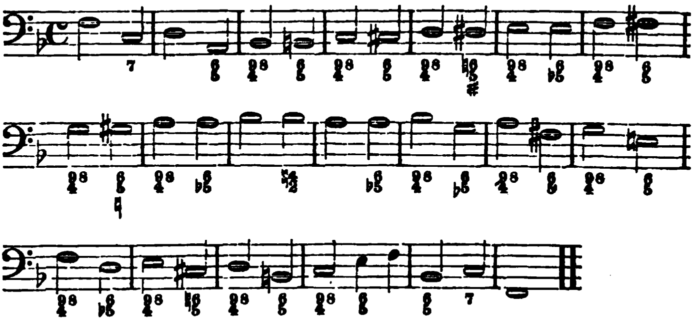
§ 255. Sequences of chords of the eleventh, are also to be used very cautiously: they may occur figured as $\begin{smallmatrix}9\\4\end{smallmatrix}$, $\begin{smallmatrix}11\\9\end{smallmatrix}$, or $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$.

EXAMPLE 579.



EXERCISE 64.

EXAMPLE 580.



The succession of elevenths, on the tonics ascending by a regular series, has a curious, and not unpleasing effect.

All has now been said about Sequences, that can be profitably said, till after the study of Simple and Complex Counterpoint.

By inverting the examples of sequences, given in this chapter, the student will discover some very pleasing effects; but no further directions for the formation of sequences, ornamenting them with passing-notes, &c., can be given at present.

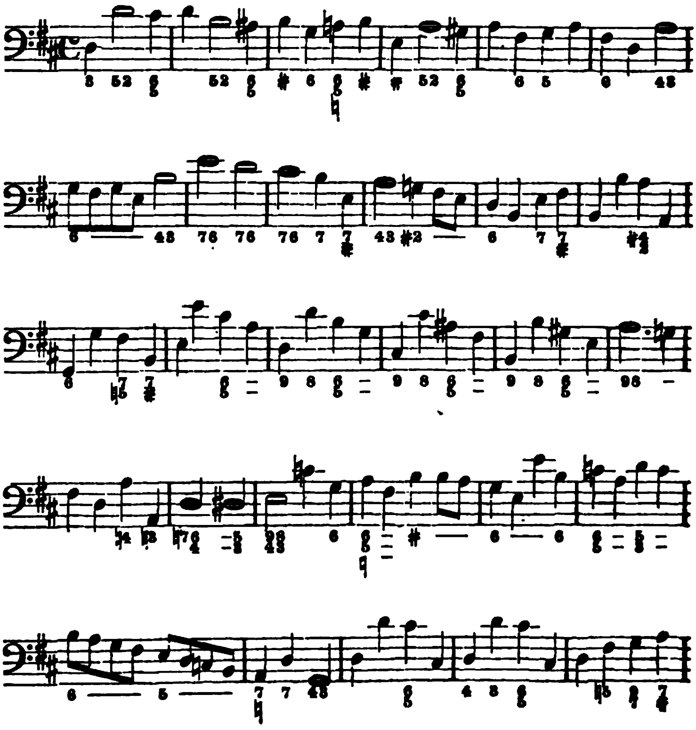
CHAPTER EIGHTH.

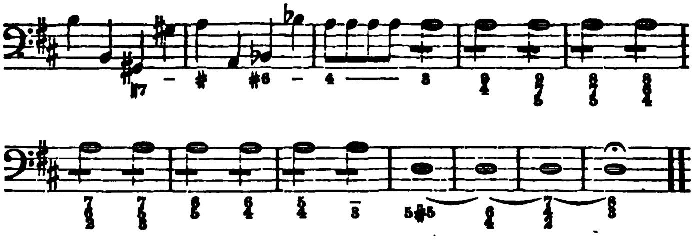
HARMONY, CONTINUED.

§ 256. The following example is given as a recapitulation of the foregoing rules and observations, and the student is recommended to study each chord and progression very carefully and minutely.

EXERCISE 65.

EXAMPLE 581. ALBRECHTSBERGER.

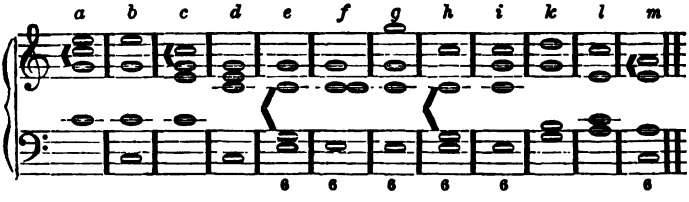




§ 257. When harmony in three or four parts, composed of consonances only, (whether perfect or imperfect,) is so disposed that the interval of a fourth never occurs between the parts, it is said to be written in the purest church style.

Now although many chords, which contain the interval of the fourth between some of the parts, are unquestionably consonances, yet those fourths, having less harmony than the other intervals, and partaking somewhat of the nature of a discord, (§ 16, § 41, § 54, and especially § 55,) are perceived by a delicate ear, as so many discords, disturbing the purity of the harmony, and are therefore to be excluded from the purest style. The art of composing in this style, consists in taking the chords in such a position that the note shall never appear as a perfect fourth, but as a fifth from the unison, or octave from the bass.

EXAMPLE 582.

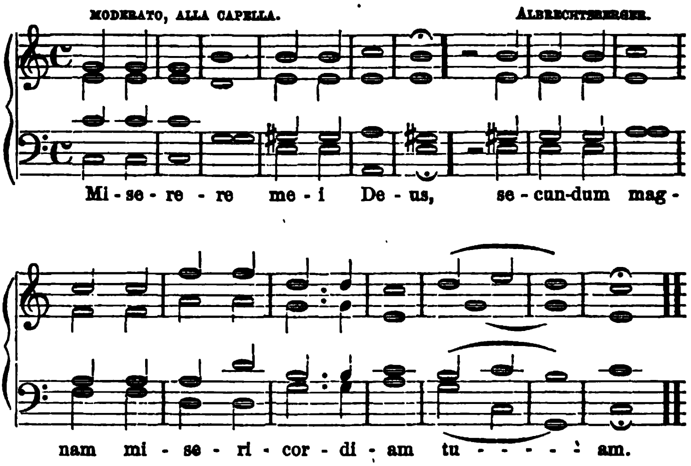


At *a*, *c*, *e*, *h*, *i* and *m*, are chords which do not fulfil the conditions imposed above; the others do.

Obs. Since all discords and discordant intervals are excluded from this strict style, it follows that in it we are to use only the perfect triad major or minor, with its first inversion, and even then the doubled root of the chord can never occupy the upper part, neither the root of the triad be in the melody, even in the $^6_4$; unless in both cases the fifth be omitted from the chord.

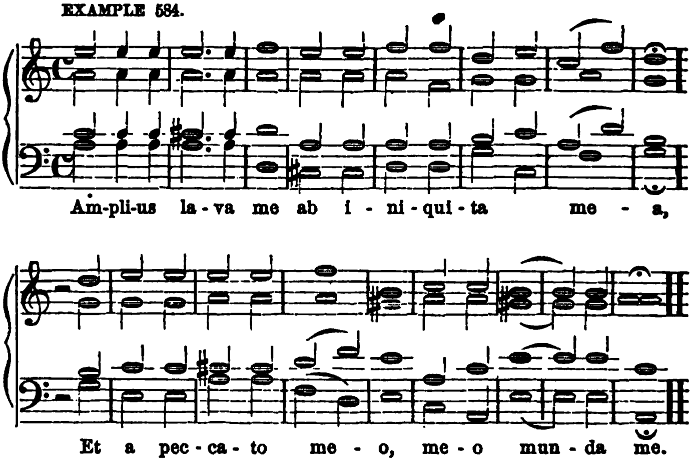
The following is an example of the strictest style, composed entirely of perfect chords.

EXAMPLE 583.


MODERATO, ALLA CAPELLA.
ALBRECHTSBERGER.
Mi - se - re - re me - i De - us, se - cun-dum mag -
nam mi - se - ri - cor - di - am tu - - - - - am.

The above is the first verse of Albrechtsberger's MISERERE; the second verse, which follows, is an example of the same style, but composed partly of imperfect concords.

EXAMPLE 584.

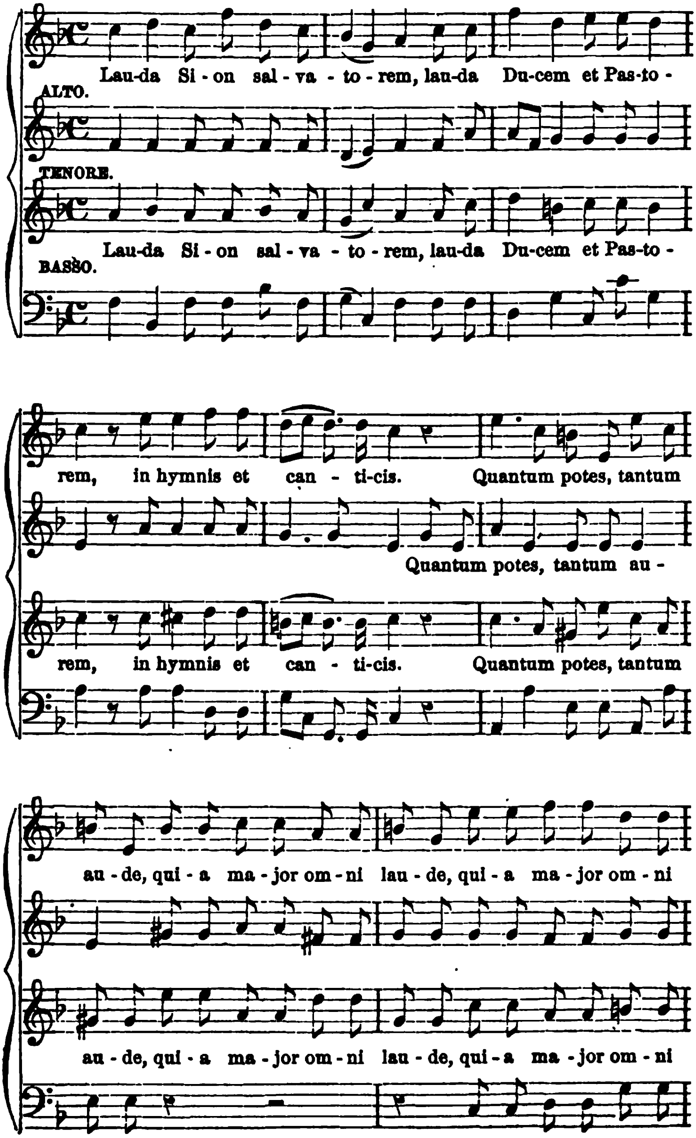

Am-pli-us la - va me ab i - ni - qui - ta me - a,
Et a pec - ca - to me - o, me - o mun - da me.

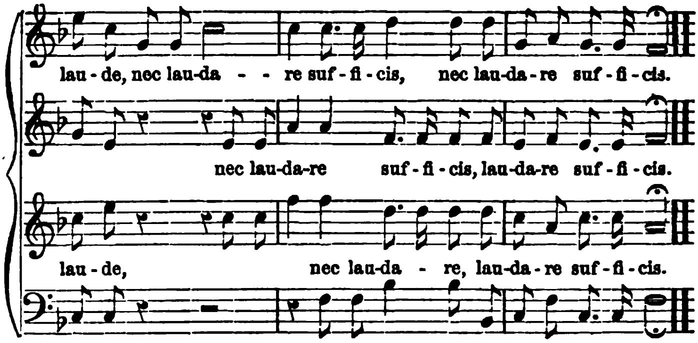
The following example is a Latin hymn by the same writer, without a fourth between any of the parts. The reader will observe with what apparent ease the forbidden interval is avoided in these three examples.

EXAMPLE 585.

LAUDA SION.

SOPRANO. ANDANTE. ALBRECHTSBERGER.


Lau-da Si - on sal - va - to - rem, lau-da Du-cem et Pas-to -
ALTO.
TENORE.
Lau-da Si - on sal - va - to - rem, lau-da Du-cem et Pas-to -
BASSO.
rem, in hymnis et can - ti-cis. Quantum potes, tantum
Quantum potes, tantum au -
rem, in hymnis et can - ti-cis. Quantum potes, tantum
au - de, qui - a ma - jor om - ni lau - de, qui - a ma - jor om - ni
au - de, qui - a ma - jor om - ni lau - de, qui - a ma - jor om - ni


lau - de, nec lau-da - - re suf - fi - cis, nec lau-da - re suf - fi - cis.
nec lau-da-re suf - fi - cis, lau-da-re suf - fi - cis.
lau - de, nec lau-da - re, lau-da - re suf - fi - cis.

§ 258. Nothing now remains but to present the student with a number of Exercises, serving to enforce the foregoing rules, and thoroughly to imprint on the memory the more important principles of this volume.

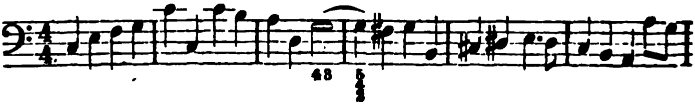
The author confidently recommends those students who desire something beyond a mere smattering of the principles of Harmony, to perseveringly write all these Exercises, transposing them into different keys, and using sometimes close harmony and sometimes dispersed harmony. If, after having played them over carefully in these various keys, exercising constant vigilance, lest the rules of resolution and progression be violated, he should practice playing them from the bass part alone, as given in the book, he will speedily acquire such a practical knowledge of Harmony as can be obtained in no other way.

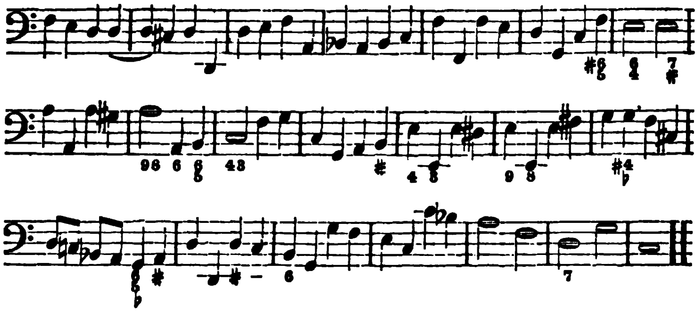
In the succeeding Exercises, only a few leading chords are figured; the chords appropriate to each bass note may be easily discovered by one who has attentively studied the remarks respecting Harmonic Steps, Modulation, and the proper seat of each chord.

MISCELLANEOUS EXERCISES.

EXERCISE 66.

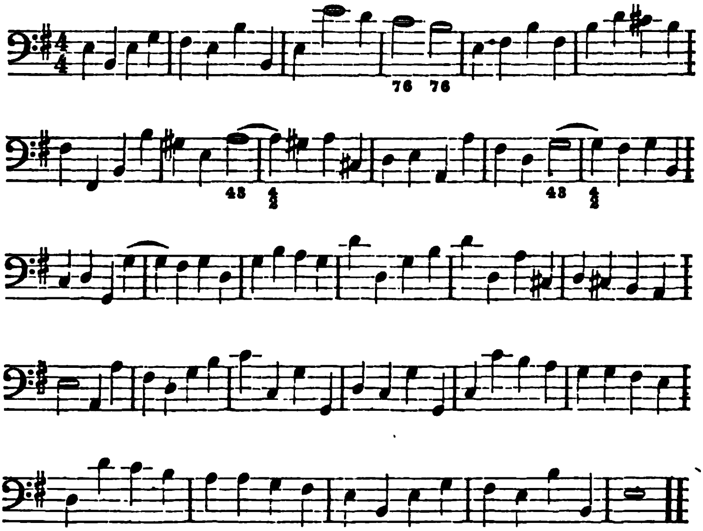
EXAMPLE 586. ALBRECHTSBERGER.





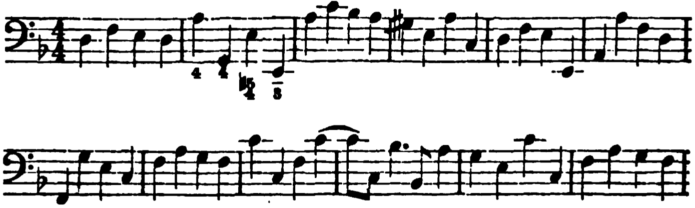
EXERCISE 67.

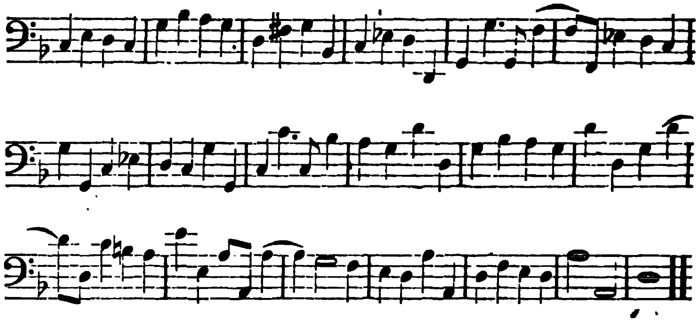
EXAMPLE 587. CONTUMACCI.



EXERCISE 68.

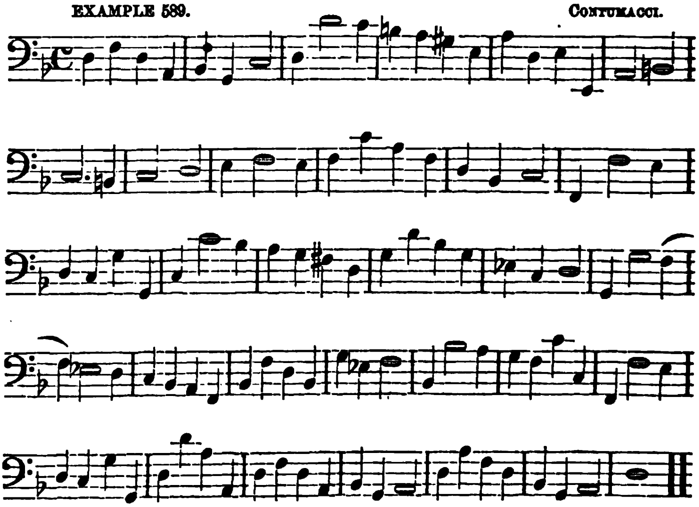
EXAMPLE 588. CONTUMACCI.





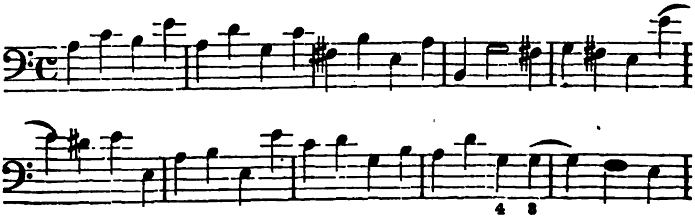
EXERCISE 69.

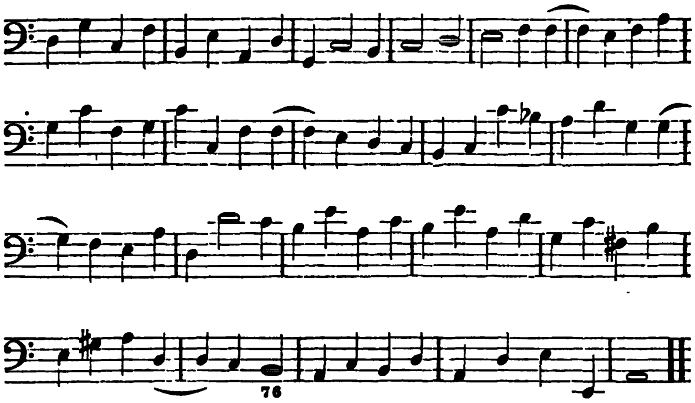
EXAMPLE 589. **CONTUMACCI.**



EXERCISE 70.

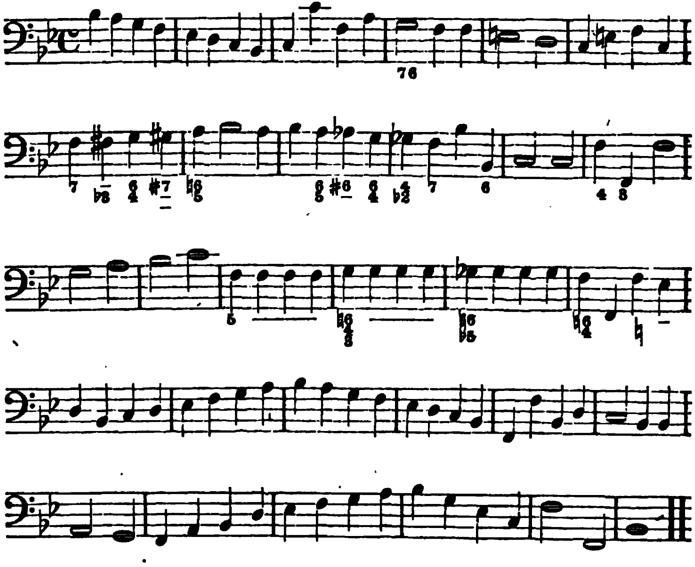
EXAMPLE 590. **CONTUMACCI.**





EXERCISE 71.

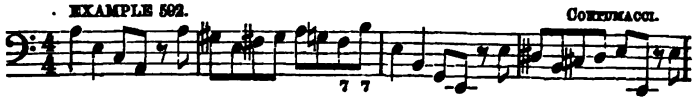
EXAMPLE 591.

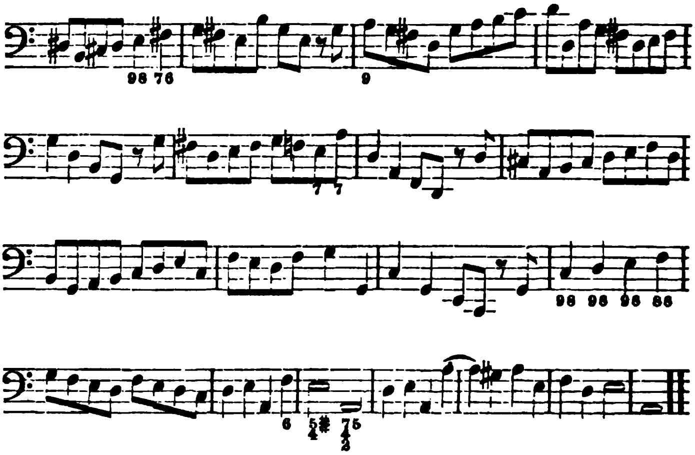


EXERCISE 72.

EXAMPLE 592.

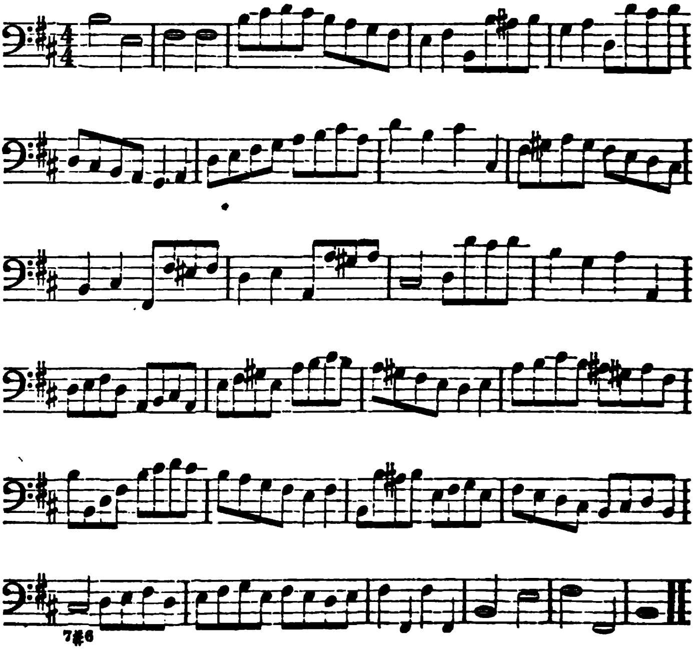
CONTUMACCI.





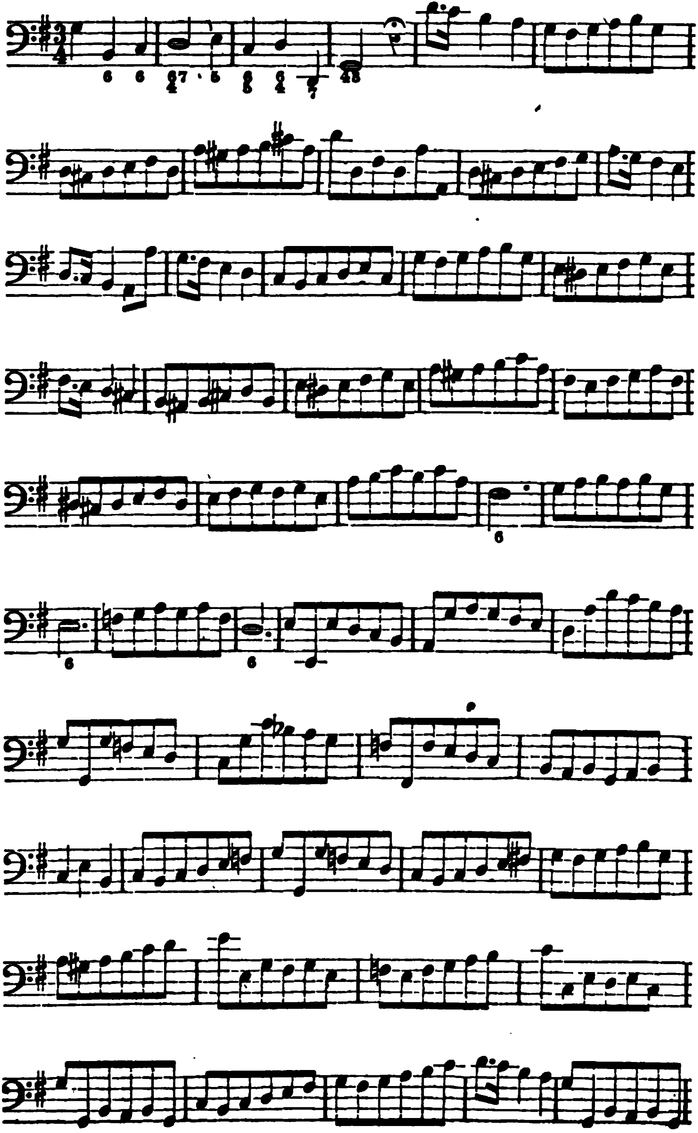
EXERCISE 73.

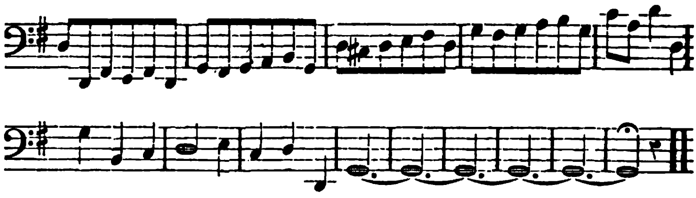
EXAMPLE 598. CONTUMACCI.



EXERCISE 74.

EXAMPLE 594. **CONTUMACCI.**





CONCLUDING REMARKS.

§ 259. From the foregoing Themes and Exercises, (Exercises 28—74,) we deduce the following important observations;

A. A piece of music should end with the triad of the tonic from which it started.

Obs. Movements sometimes begin with the dominant seventh, or one of its inversions.

B. Although there should be the idea of one prevailing tonic, yet if only that triad with its relative dominant and subdominant chords be used, the effect will soon become monotonous and tiresome. When, therefore, the idea of the key has been firmly established, it is well to introduce other tonics more or less remote, according to the length and style of the piece, and this gradual introduction of other tonics successively, if so contrived as to give variety without abruptness or restlessness, is called good modulation. MODULATION, in its extended sense, may be defined as the art of connecting a succession of tonics, by a series of chords, progressing sometimes in a natural and flowing manner, and at other times by a number of unexpected though pleasant surprises.

C. It will be seen, upon examination, that in pursuance of this principle, some passages of the themes are repeated in different keys; for example, the fourth and fifth measures of Ex. 593; the 1st, 3d, 9th, 11th, and 15th measures of Ex. 592.

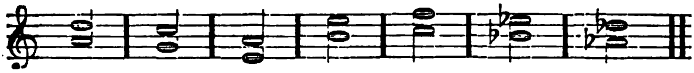
This will receive much of our attention when we treat of Melody, in a future volume.

§ 260. In regard to the interval of the Fourth, (§ 54,) and its effect of concordance or discordance, much remains to be said. The question arises, if the Fourth is concordant, then ought the chord of the $^{6}_{4}$ to be a concord, requiring no resolution, (§§ 76 and 77 ;) and if the Fourth is in its nature discordant, then ought the chord of $^{6}_{4}$ to be reckoned a discord, because the interval of the Fourth occurs between the original Fifth and the root, (see remarks on Inversion, §§ 53—55.

Most theorists have disposed of the difficulty by calling the Fourth sometimes a consonant Fourth, and sometimes a dissonant Fourth.

Let the case be decided on the merits of the interval itself.

EXAMPLE 595.

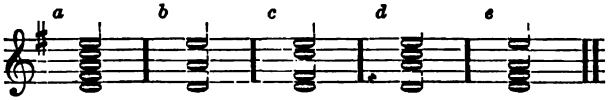


Are the intervals given above melodious or not, by themselves? Let the answer decide the question of the Fourth.

But again ; the Fourth inverted gives the Fifth, and *vice versa ;* ought not therefore the Fifth to be equally dissonant with the Fourth? It does not follow. Let us not, in seeking a plausible nomenclature, disregard the interval itself, for the sake of a consistency which exists only on paper. I give these views, fully aware that many able writers on musical composition hold totally different ones. A full and extended discussion of the question would of itself fill a volume larger than this.

§ 261. In the case of the suppression of one of the notes forming the chord of the Ninth, (§ 95, Obs.,) it appears that in the uninverted Ninths, the original Fifth should be omitted, otherwise we have two Fifths in the same chord, thus ;

EXAMPLE 596.



At *a* is the complete Ninth, the two Fifths being shown at *b*, between $\substack{A\\D}$ and $\substack{E\\A}$; at *c* this harshness is remedied by omitting the

Fifth; but omitting the Third, as at *d*, or the Seventh, as at *e*, does not overcome the difficulty, as will be discovered by a moment's investigation.

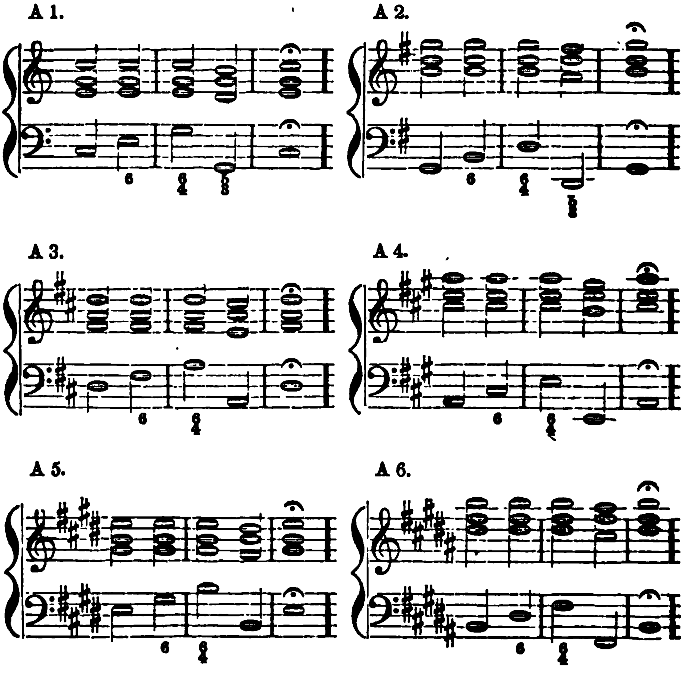
SUPPLEMENTARY EXAMPLES.

The student will find in the following pages, Examples serving to illustrate still farther the principles of the various preceding Chapters. It is recommended that these Examples be very carefully studied and played over by the student, as they will probably elucidate whatever may yet seem difficult and even contradictory. Constant reference should be made to the Sections mentioned in the margin; also to § 217—235.

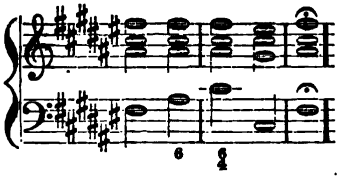
See § 57. This exercise must be written in Dispersed Harmony by the scholar, under the direction of the teacher.

EXERCISE 75.

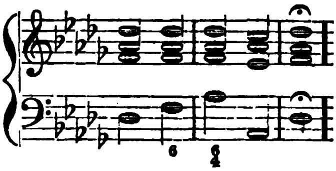
EXAMPLE 597. ALBRECHTSBERGER.



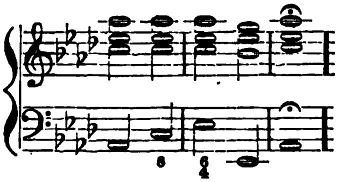
A 7.



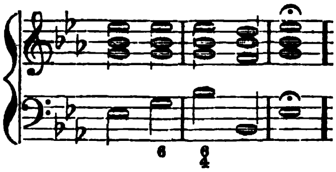
A 8.



A 9.



A 10.



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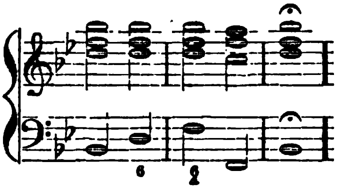

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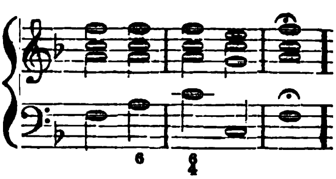

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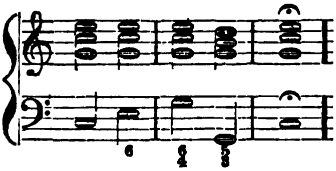

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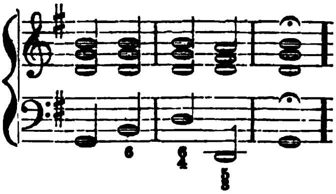

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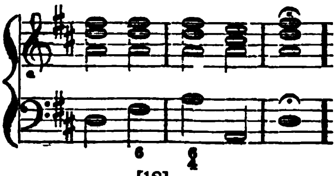

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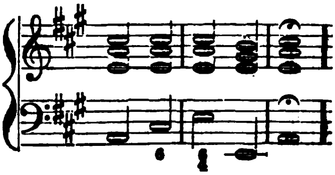

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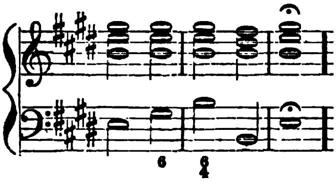

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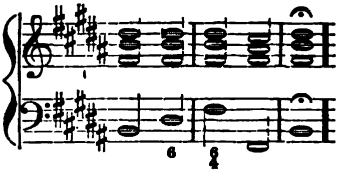

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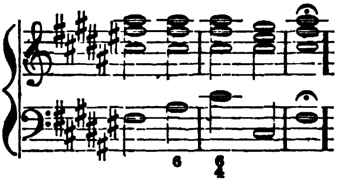

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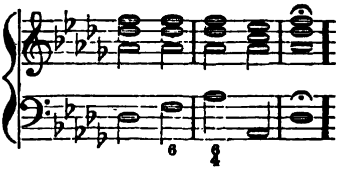

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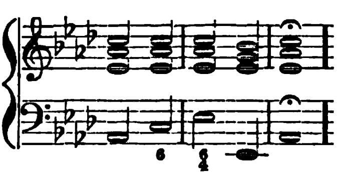

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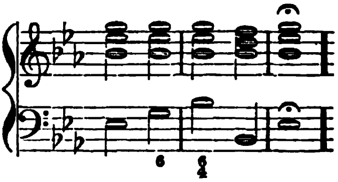

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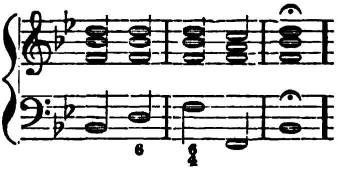

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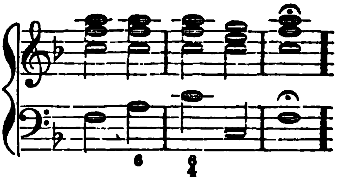

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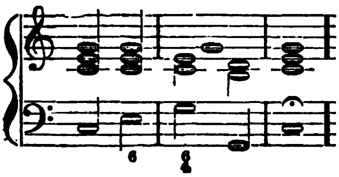

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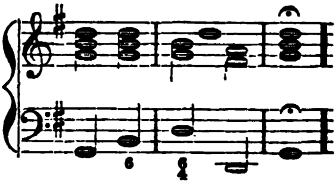

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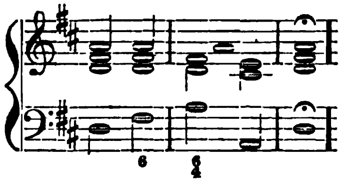

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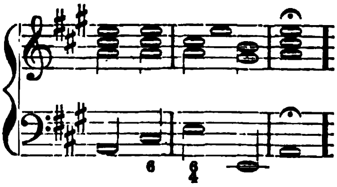

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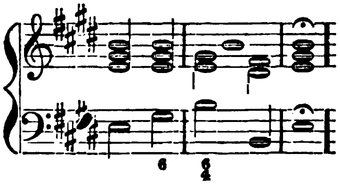

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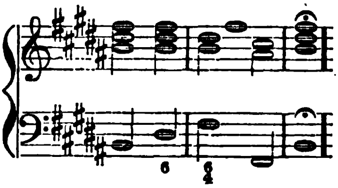

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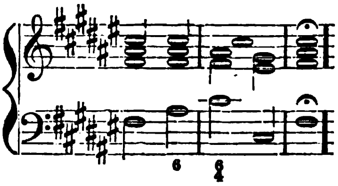

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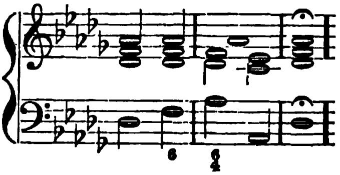

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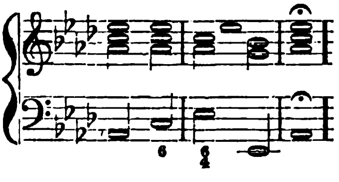

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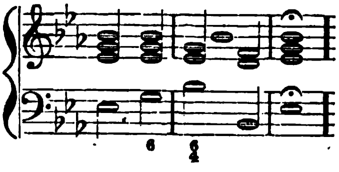

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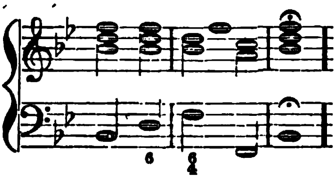

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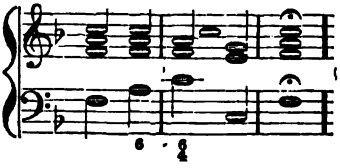

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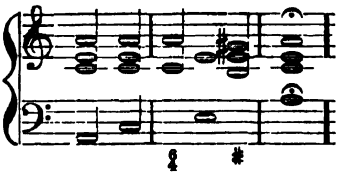

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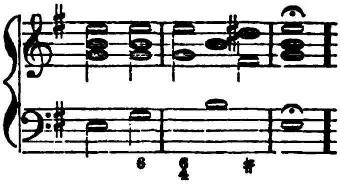

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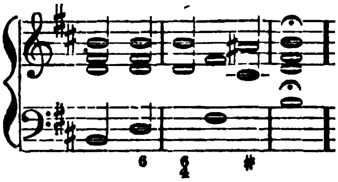

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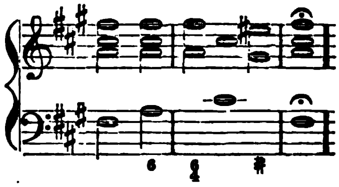

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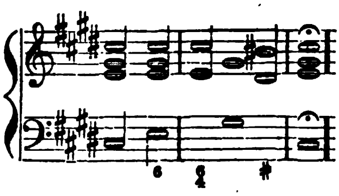

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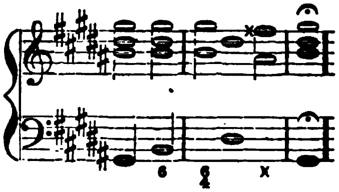

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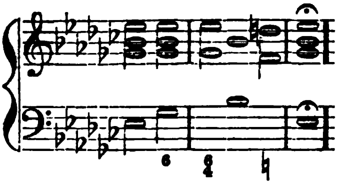

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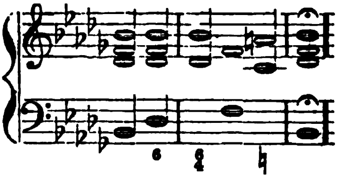

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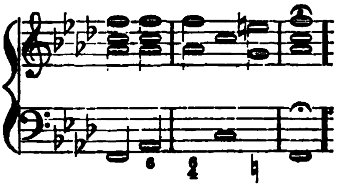

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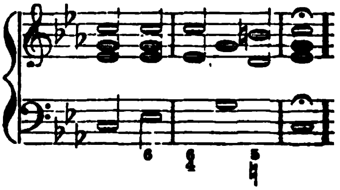

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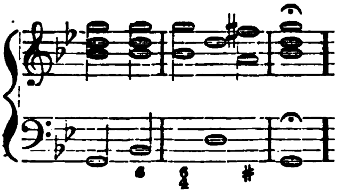

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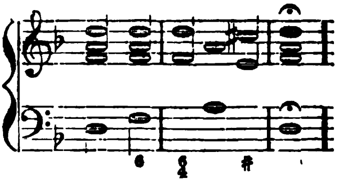

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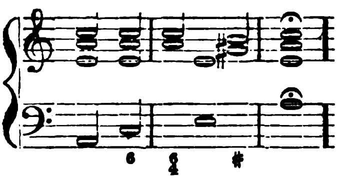

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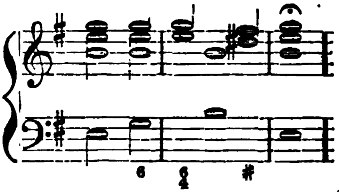

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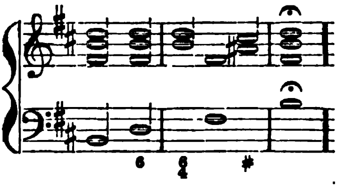

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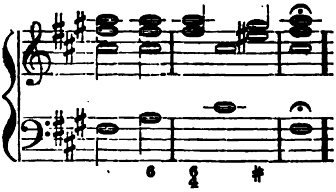

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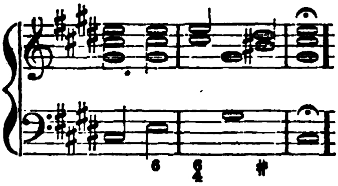

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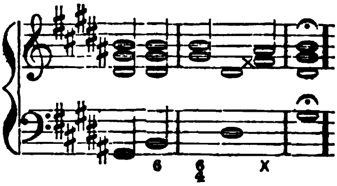

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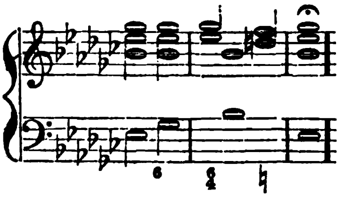

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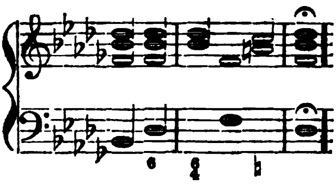

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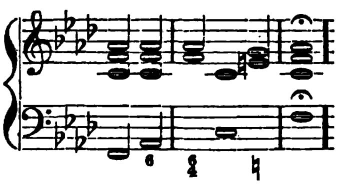

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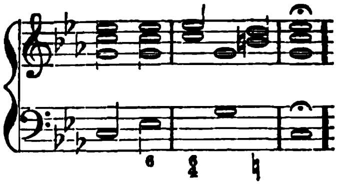

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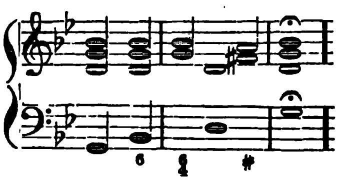

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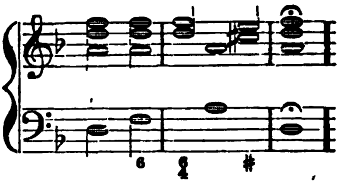

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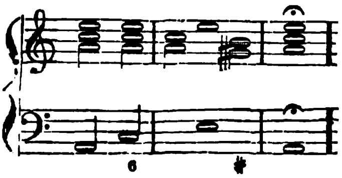

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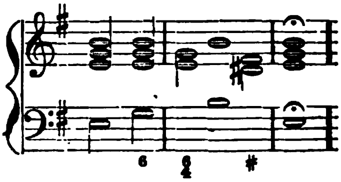

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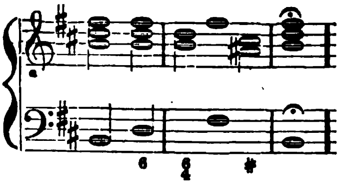

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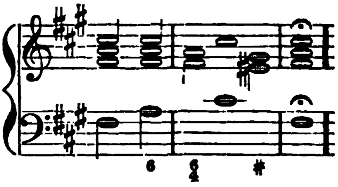

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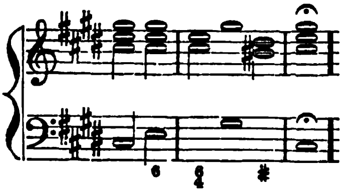

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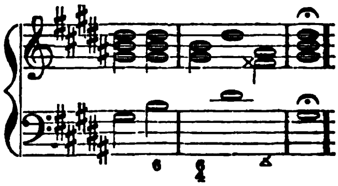

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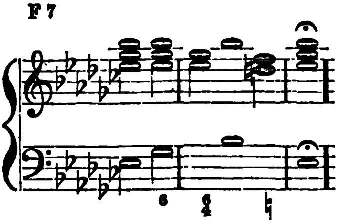

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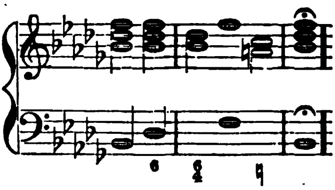

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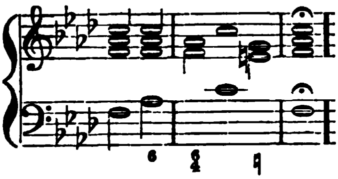

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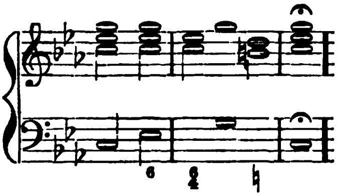

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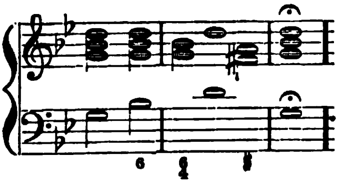

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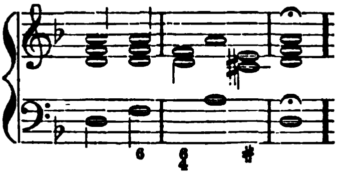

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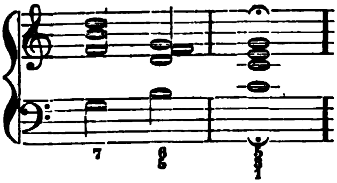

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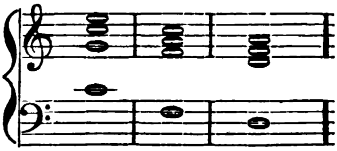

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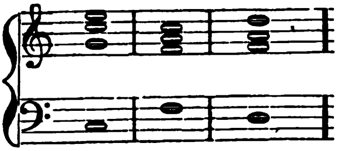

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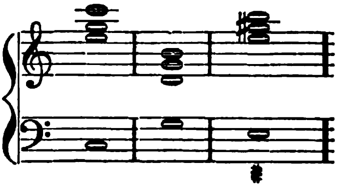

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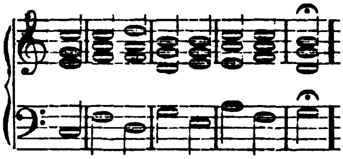

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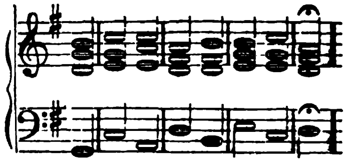

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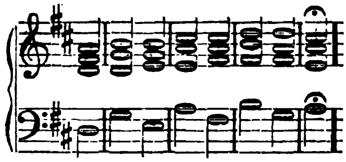

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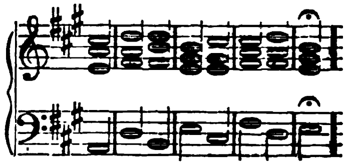

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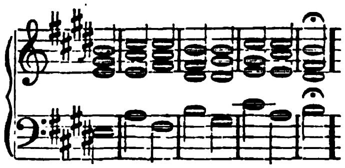

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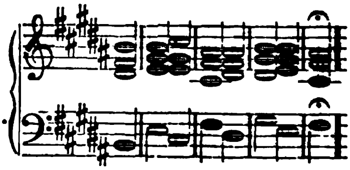
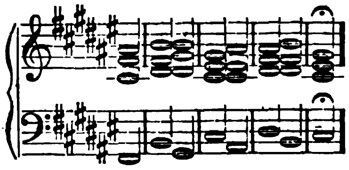
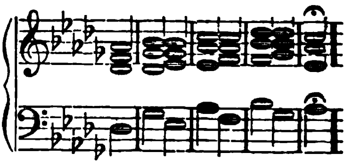


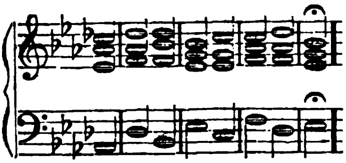
H 7.



H 8.



H 9.



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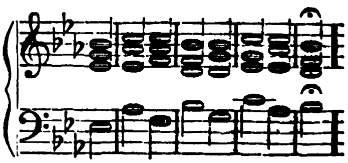
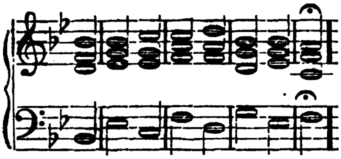
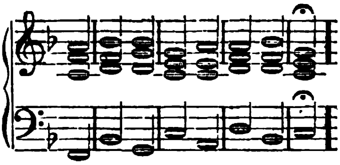


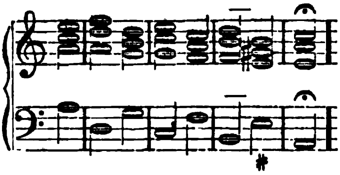
H 11.



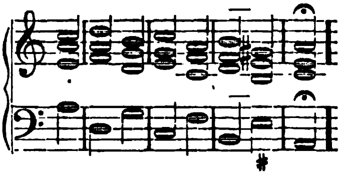
H 12.



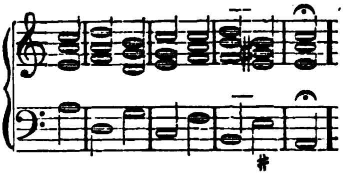
I 1.



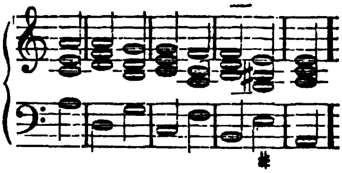
I 2.



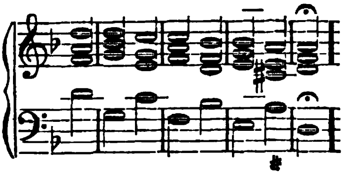
K 1.



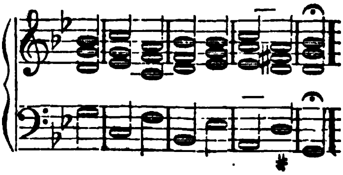
K 2.



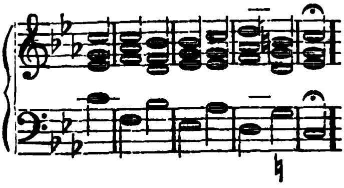
K 3.



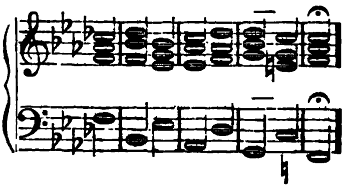
K 4.



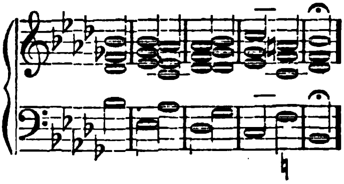
K 5.



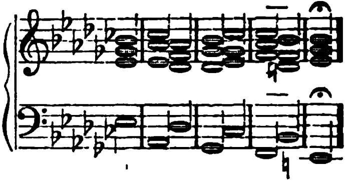
K 6.



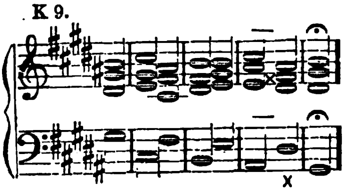
K 7.



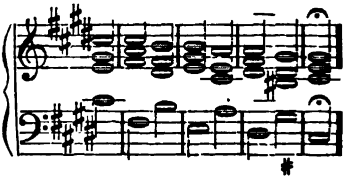
K 8.



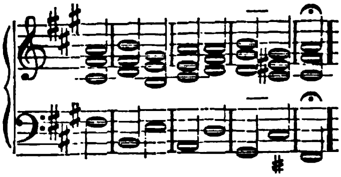
K 9.



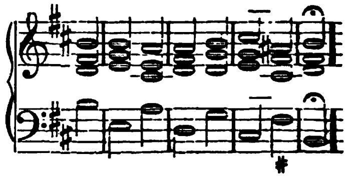
K 10.



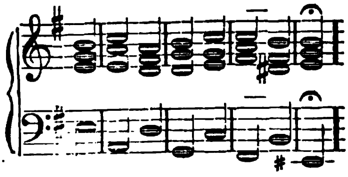
K 11.



K 12.



K 13.

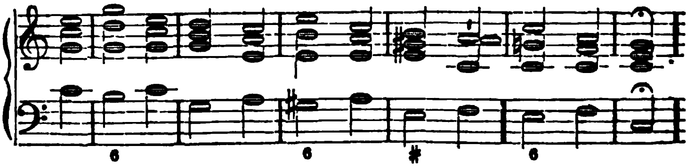


(See § 58—§ 62, B, and obs.; and § 66. From A 2 to B 7, inclusive, compare § 208.)

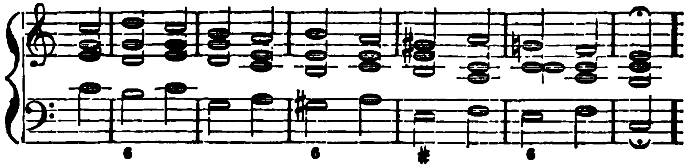
EXERCISE 76.

EXAMPLE 598.

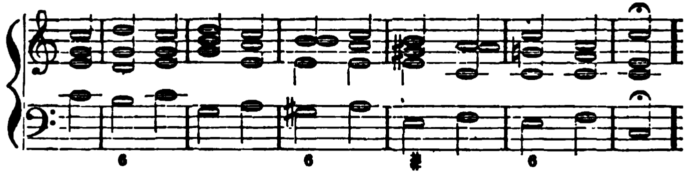
A 1.



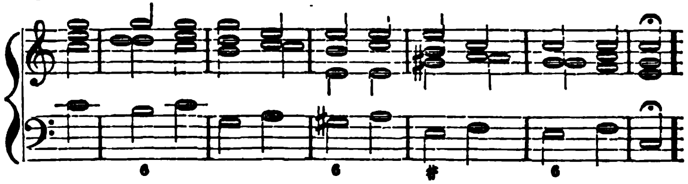
B 1.



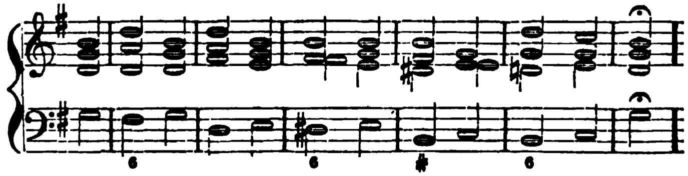
B 2.



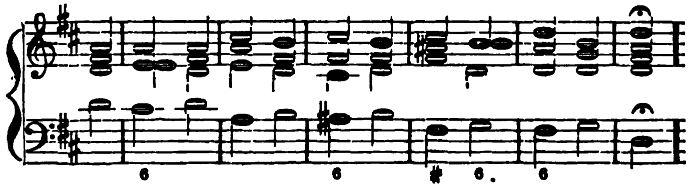
C.



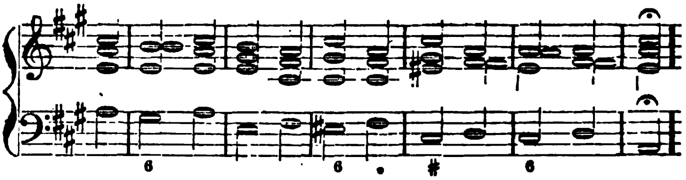
D.



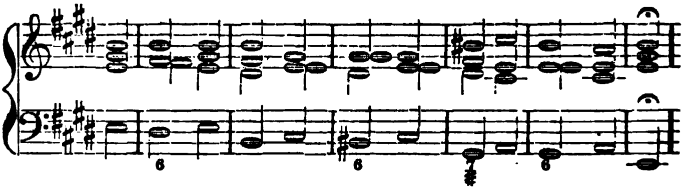
E.



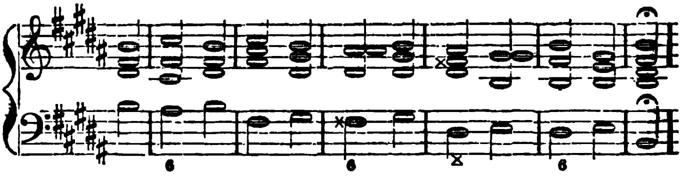
F.



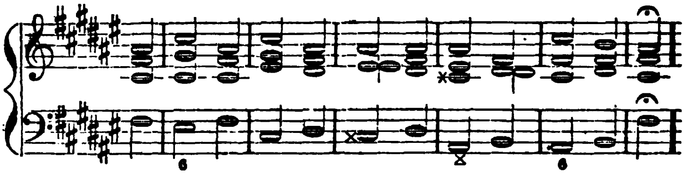
G.



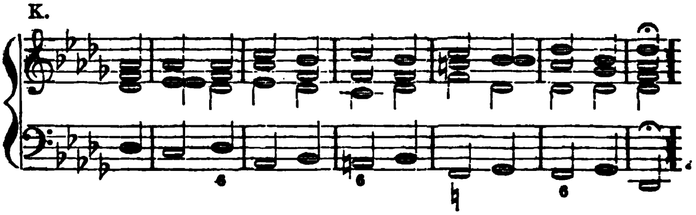
H.



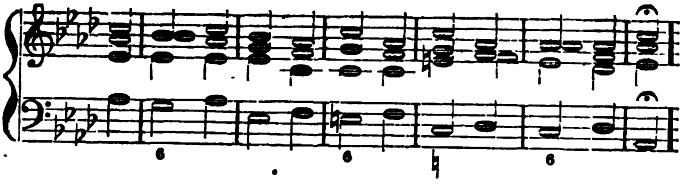
I.



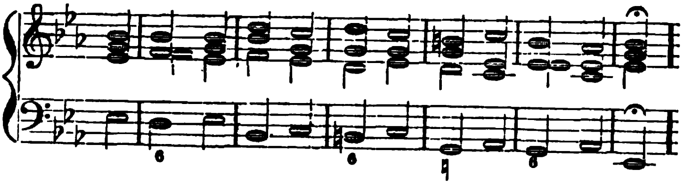
K.



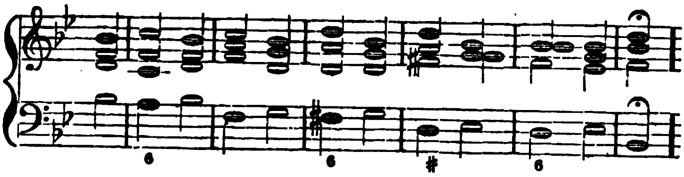
L.



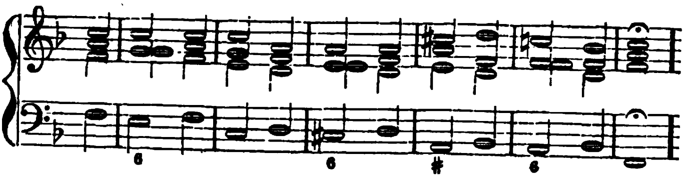
M.



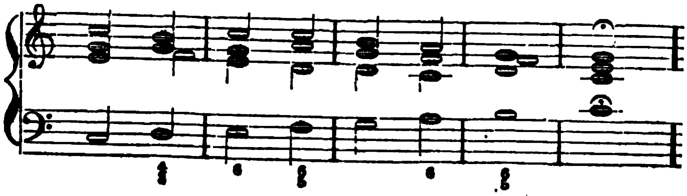
N.



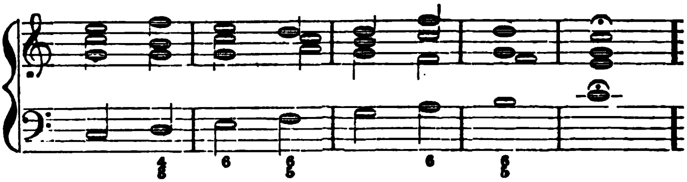
O.



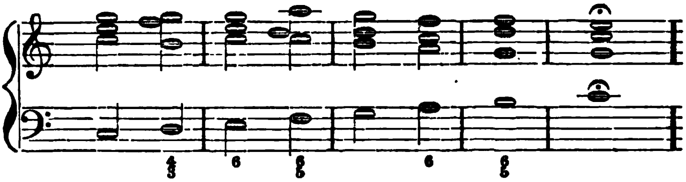
A 2.



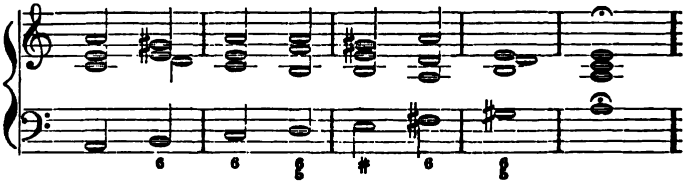
A 3.



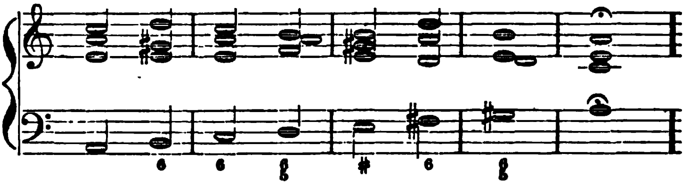
A 4.



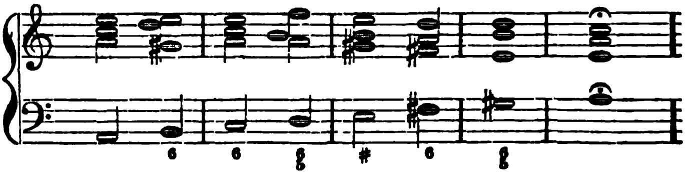
A 5.



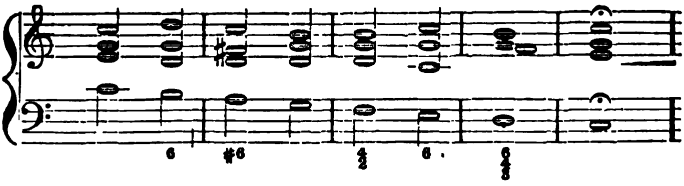
A 6.



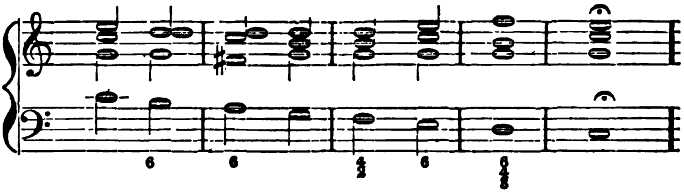
A 7.



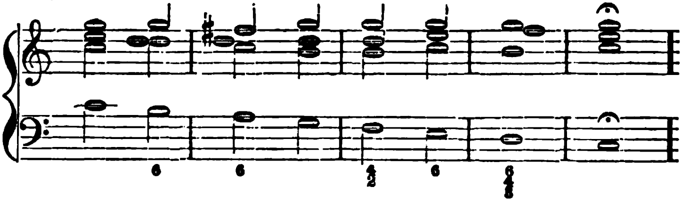
B 3.



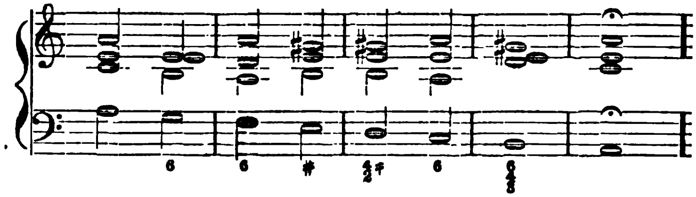
B 4.



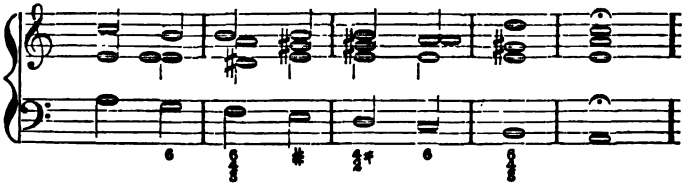
B 5.



B 6.



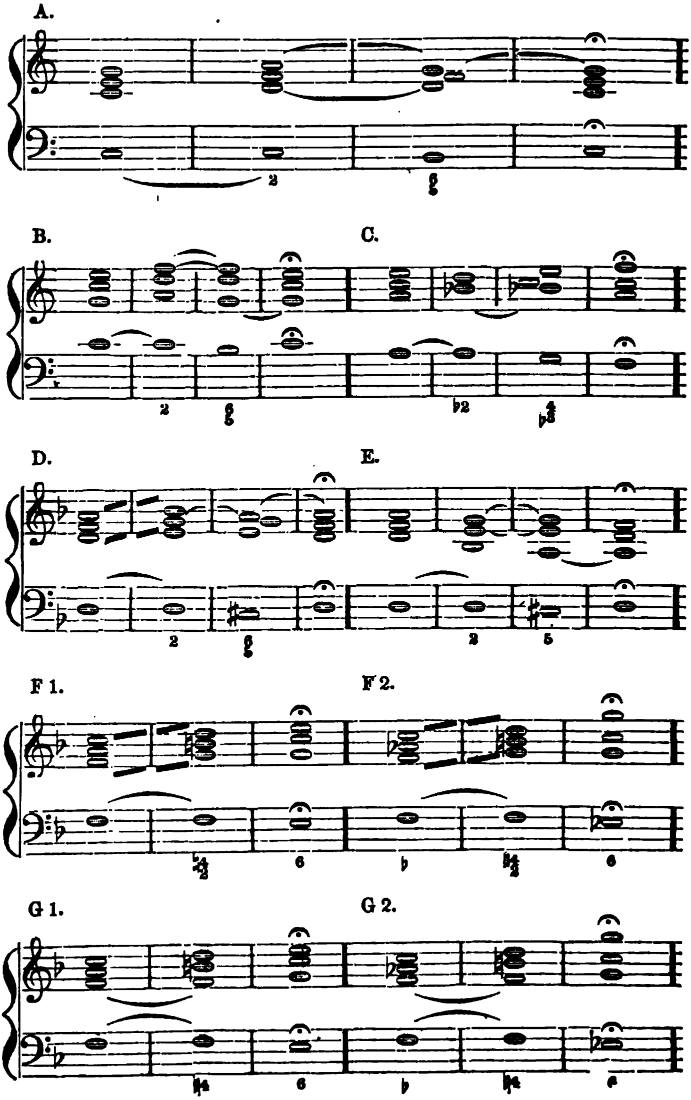
B 7.



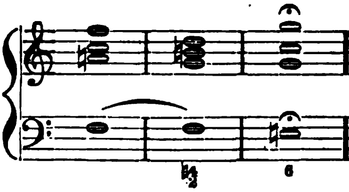
See §§ 121 and 122. At *a*, *b*, *c*, &c., see § 78 and § 80.

EXERCISE 77.

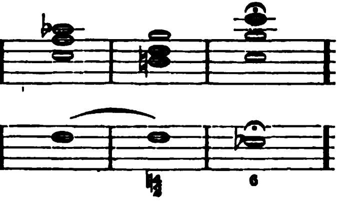
EXAMPLE 599.



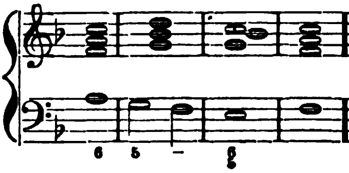
H 1.



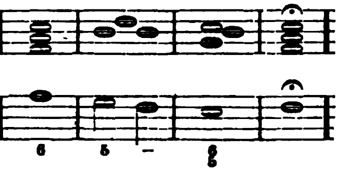
H 2.



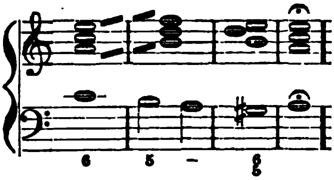
I 1.



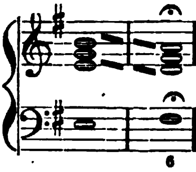
I 2.



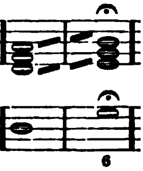
J.



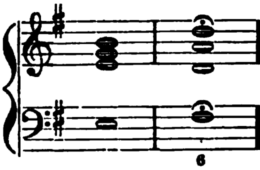
K 1, BAD.



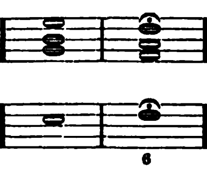
K 2.



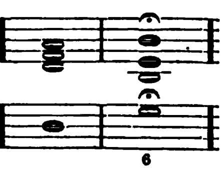
L 1. BETTER.



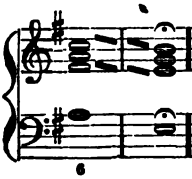
L 2.



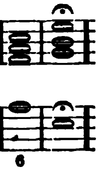
L 3.



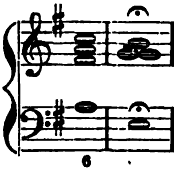
M 1. BAD.



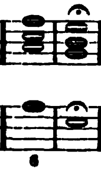
M 2. BAD.



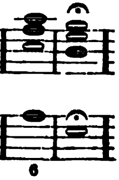
N 1. BETTER.



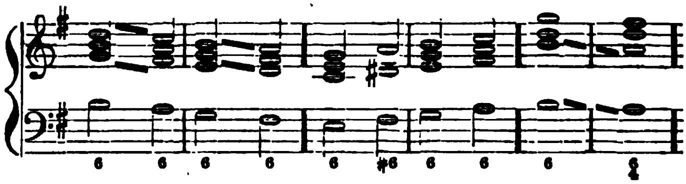
N 2.



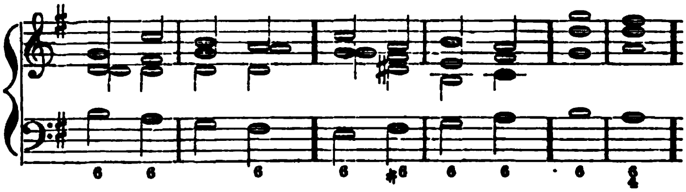
N 3.



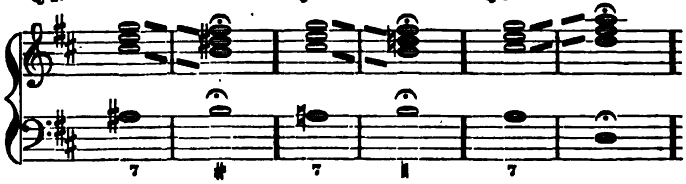
O 1. VERY BAD. O 2. O 3.



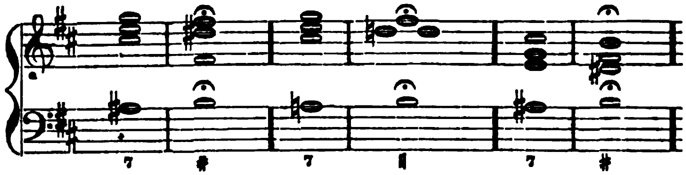
P 1. P 2. P 3.



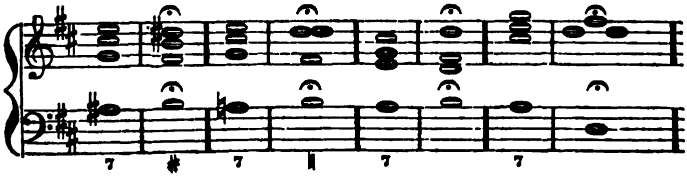
Q 1. Q 2. Q 3.



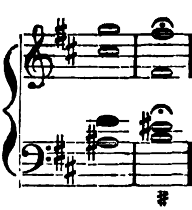
R 1. R 2. R 3.



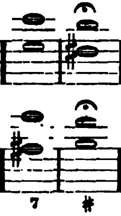
R 4. R 5. R 6. R 7.



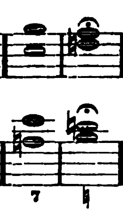
S 1.



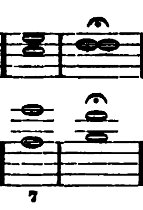
S 2.



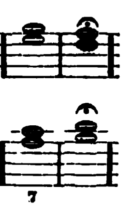
S 3.



S 4.



S 5.



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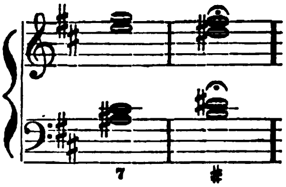

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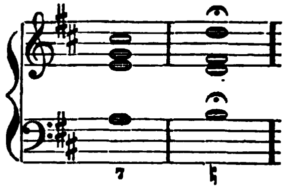

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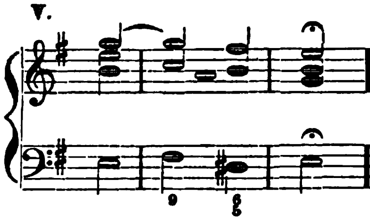

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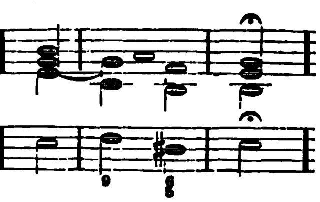

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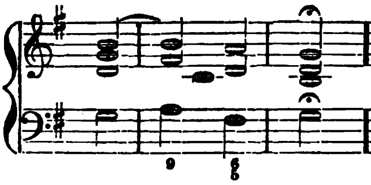

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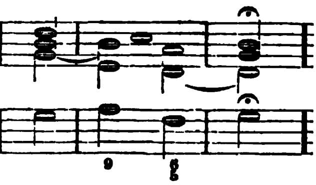

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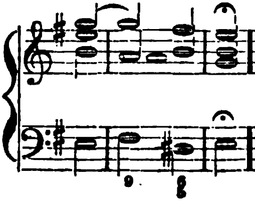

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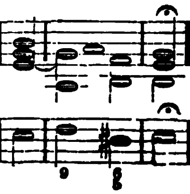

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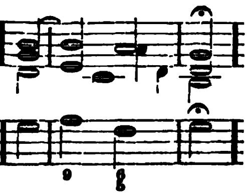

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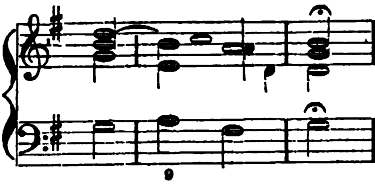

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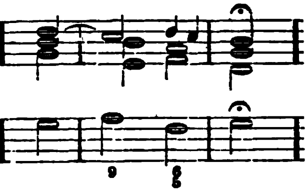

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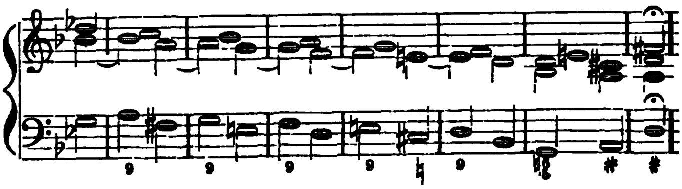

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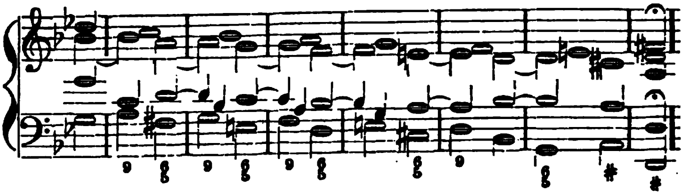

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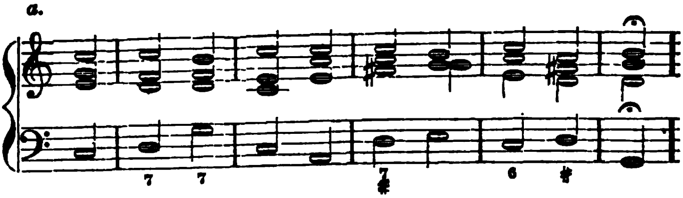

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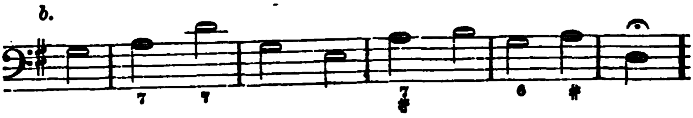

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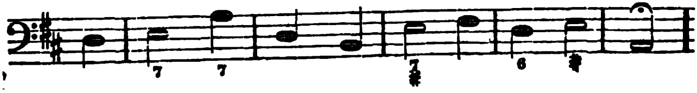

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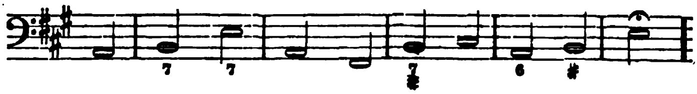

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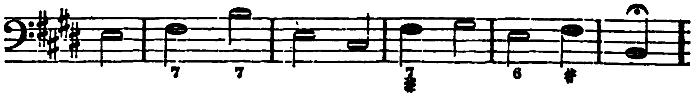

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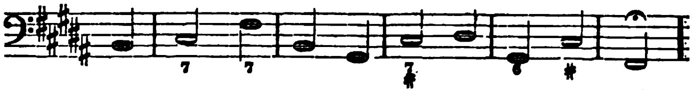

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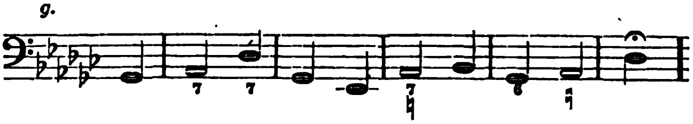

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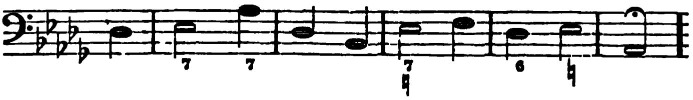

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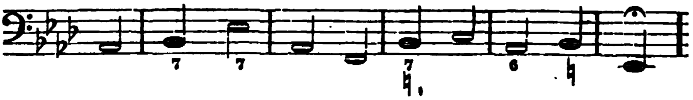

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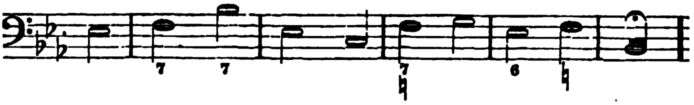

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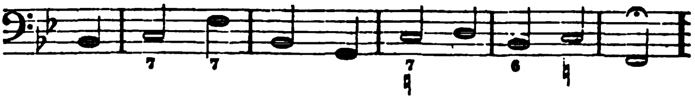

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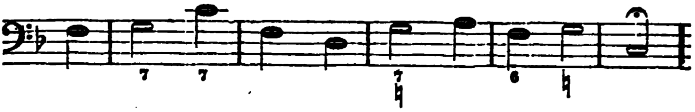

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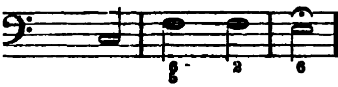

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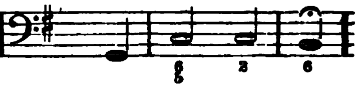

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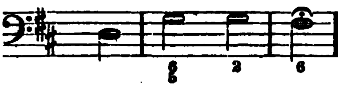

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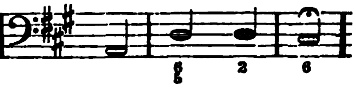

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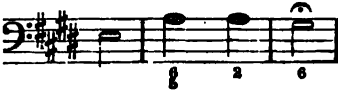

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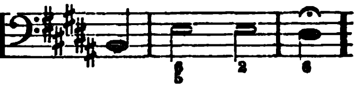

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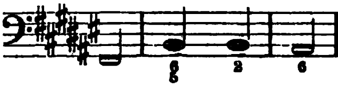

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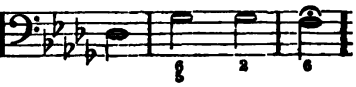

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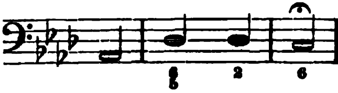

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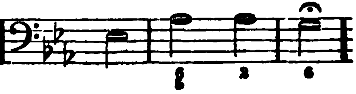

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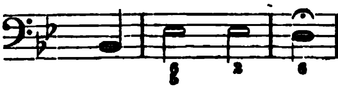

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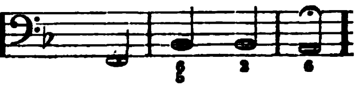

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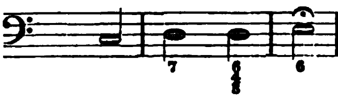

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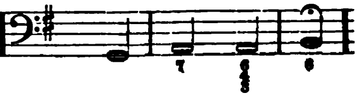

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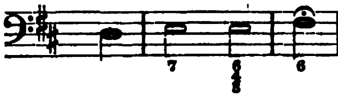

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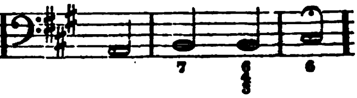

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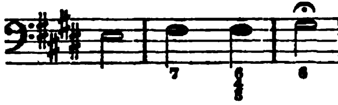

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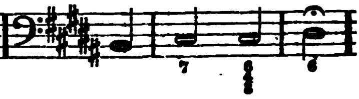

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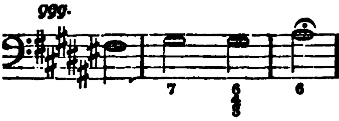

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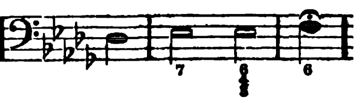

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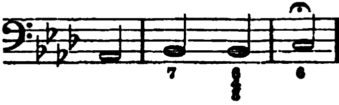

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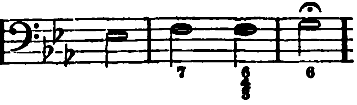

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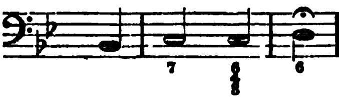

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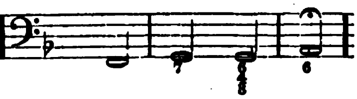

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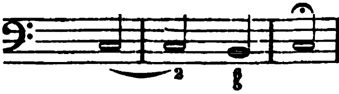

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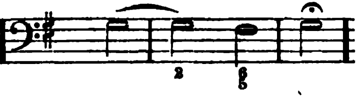

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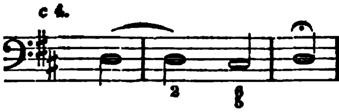

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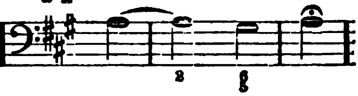

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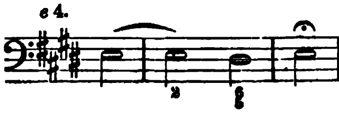

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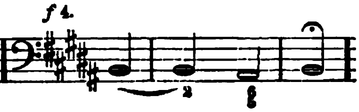

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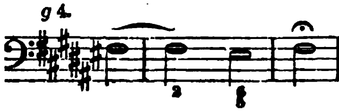

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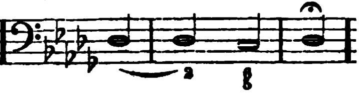

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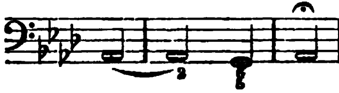

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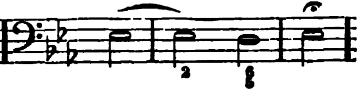

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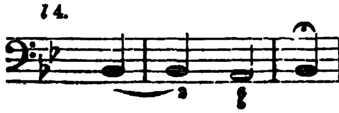
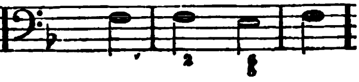


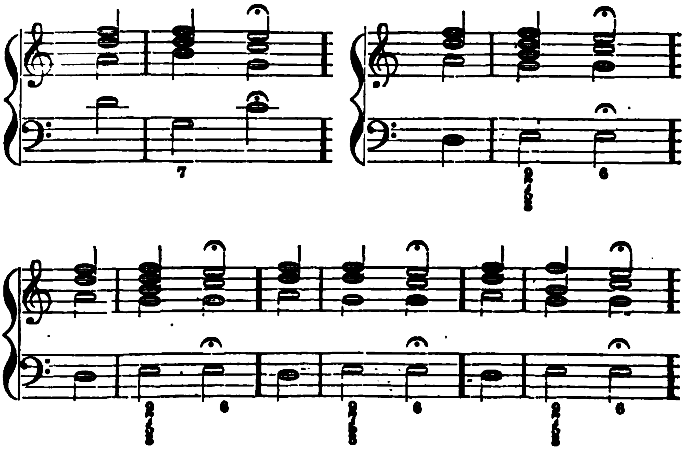
m 4.



See § 110. At *a*, *b*, &c., see §§ 106 and 107, and obs. ; at *a* 2, *b* 2, &c., see § 108, obs. 1 ; at *a* 3, *b* 3, &c., see § 235 ; at *a* 1, *a* 2, &c., see § 234. This exercise is very important, and should be carefully studied.

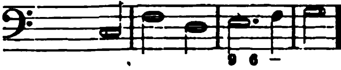
EXERCISE 78.

EXAMPLE 600.



(See Ex. 204.)

A.



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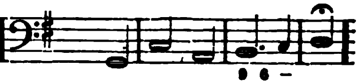

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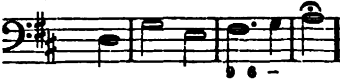
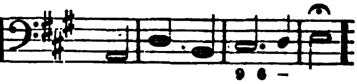
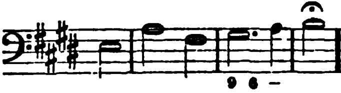


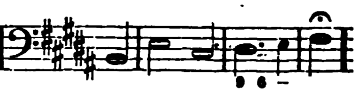
D.



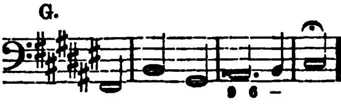
E.



F.



G.



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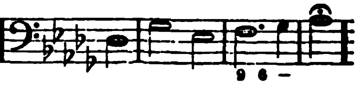
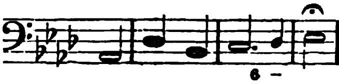
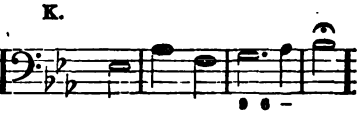


I.



K.



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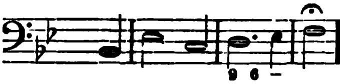

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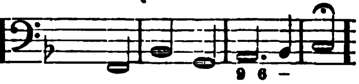

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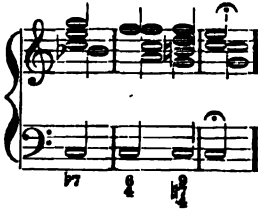

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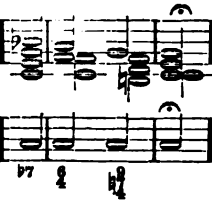

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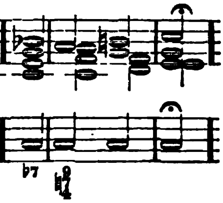

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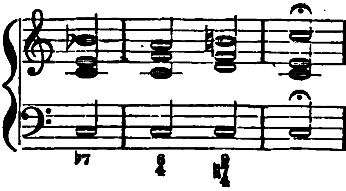

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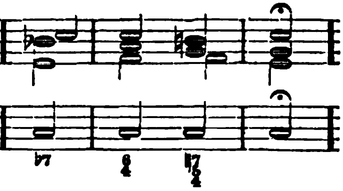

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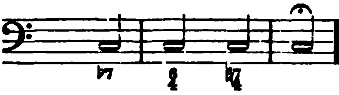

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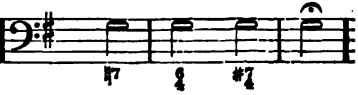

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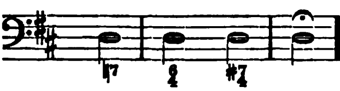

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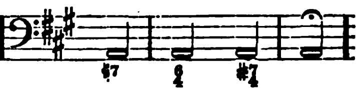

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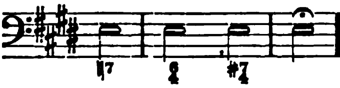

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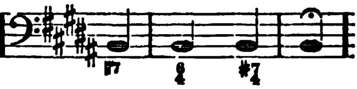

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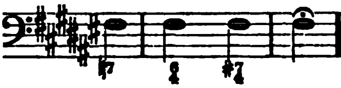

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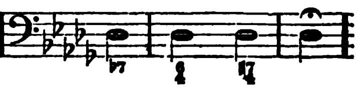

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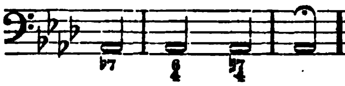

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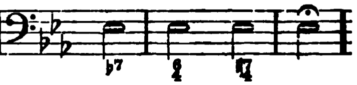

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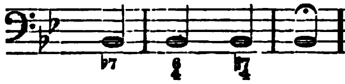

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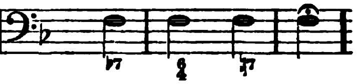

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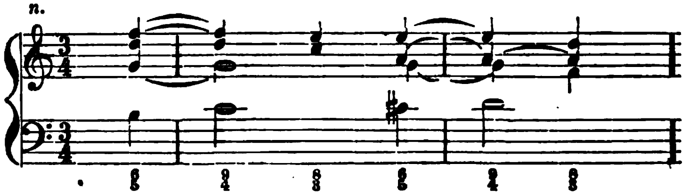

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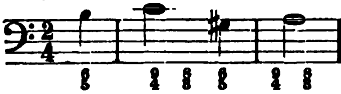

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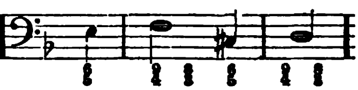

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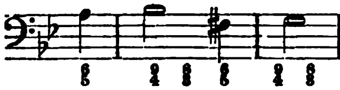

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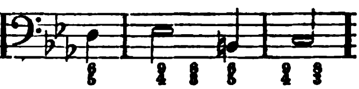

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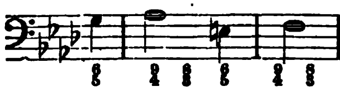

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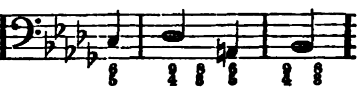

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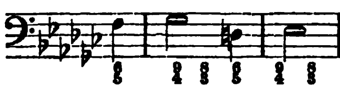

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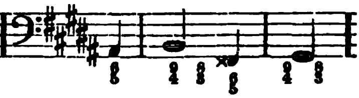

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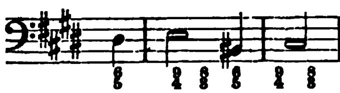

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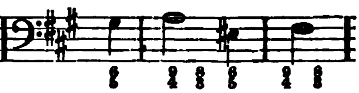

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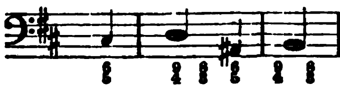

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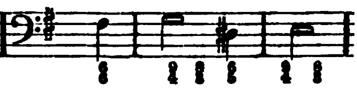

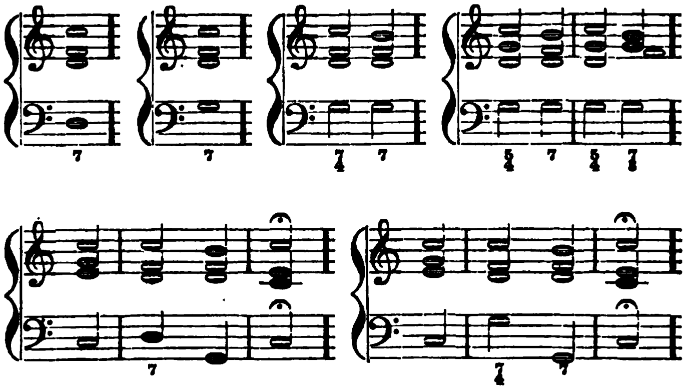

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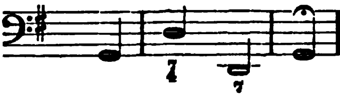

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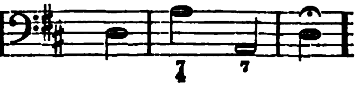

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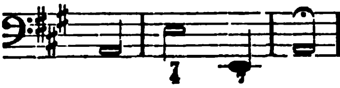

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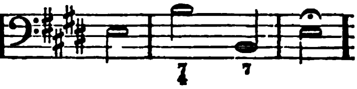

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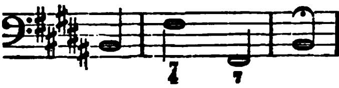

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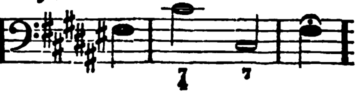

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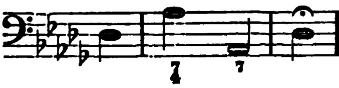

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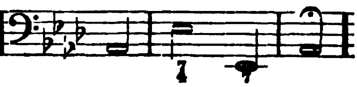

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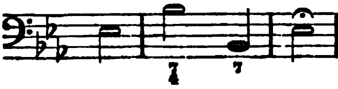

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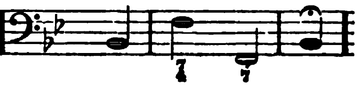

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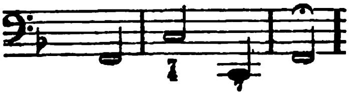

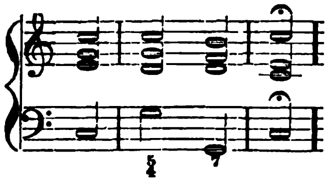

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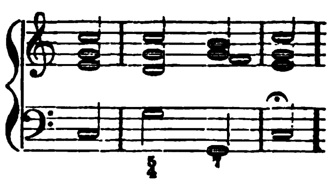

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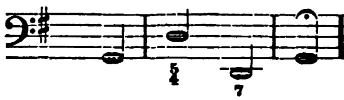

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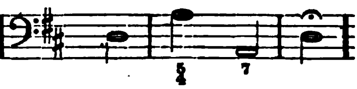

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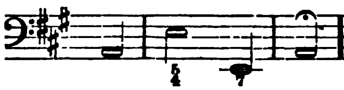

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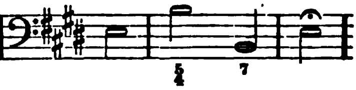

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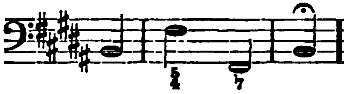

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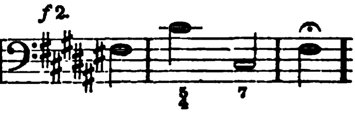

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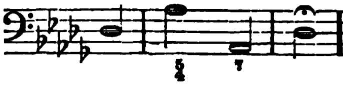

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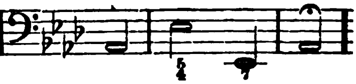

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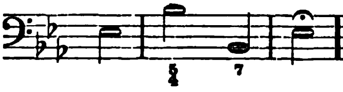

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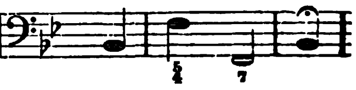

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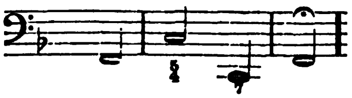

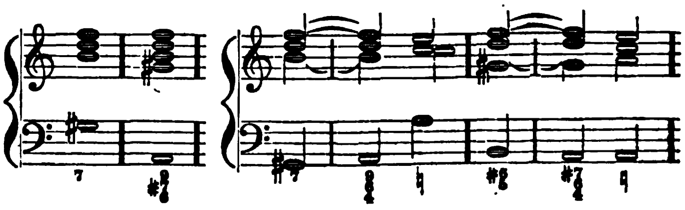

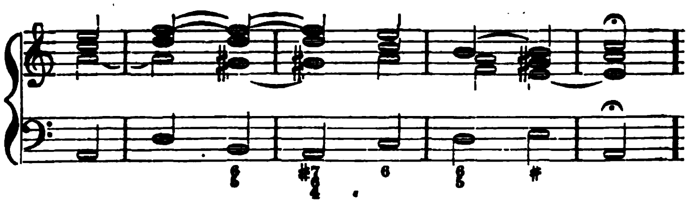

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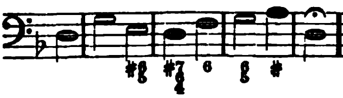

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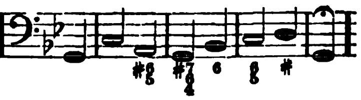

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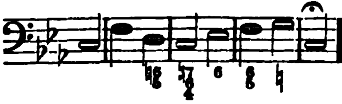

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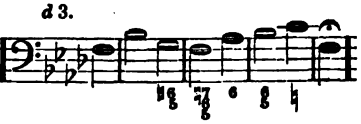

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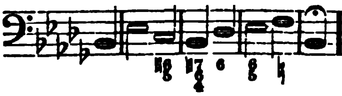

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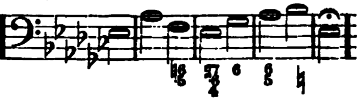

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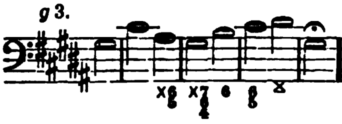

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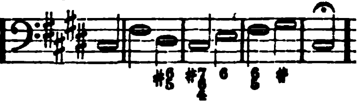

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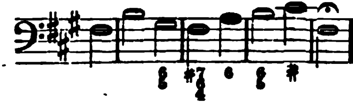

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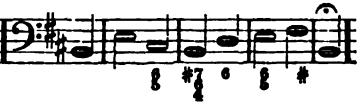

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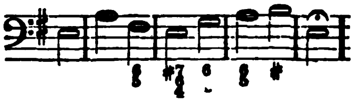
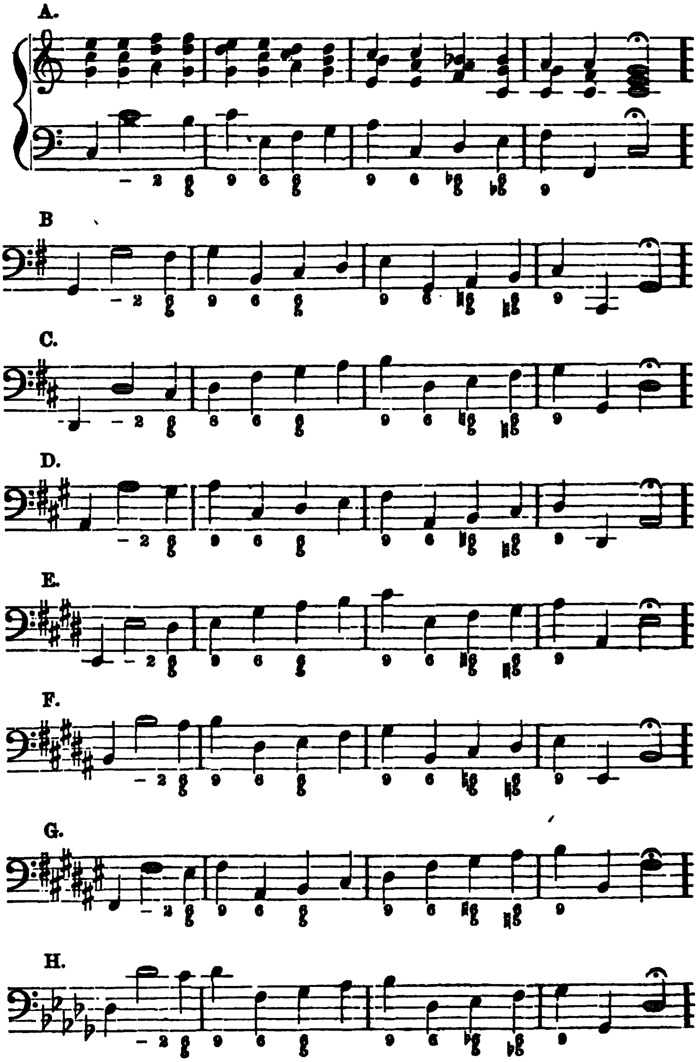


On the third inversion of the second species of Seventh, (§ 78,) and on certain spurious chords of the Ninth, (§ 104.)

EXERCISE 79.

EXAMPLE 601.



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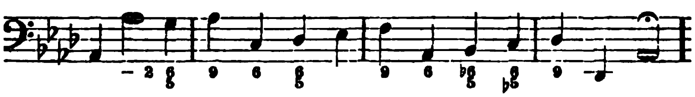
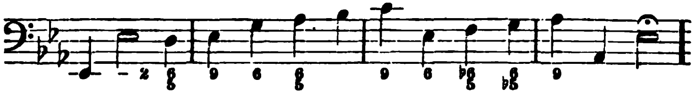
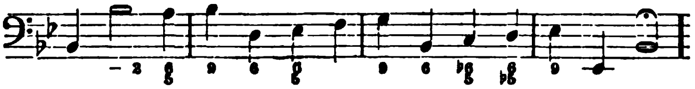


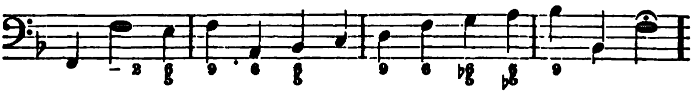
L.



M.



N.

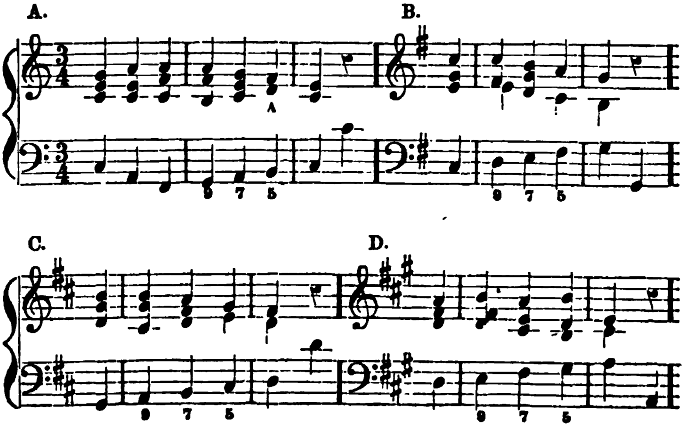


The chords figured 9 above are in reality only derivatives of the THIRTEENTH, and should be figured $^{8}_{2}$ or $\substack{5\\4\\2}$; see § 235.

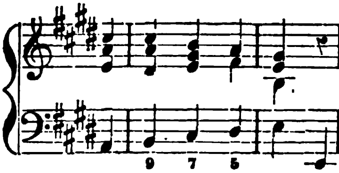
Further exemplification of the preceding.

EXERCISE 80.

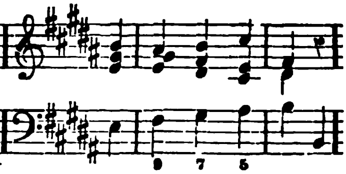
EXAMPLE 602.



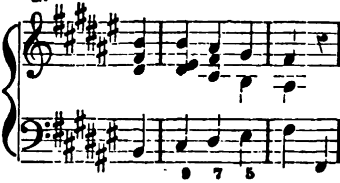
E.



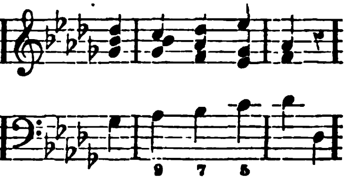
F.



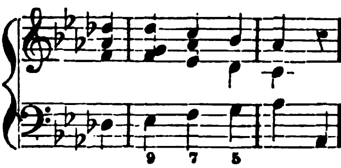
G.



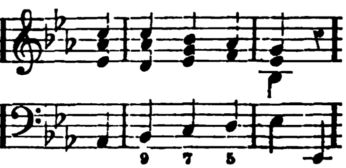
H.



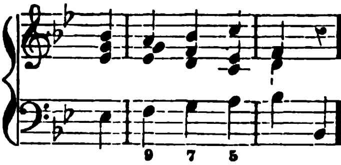
K.



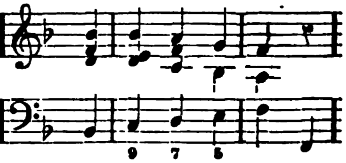
L.



M.



N.



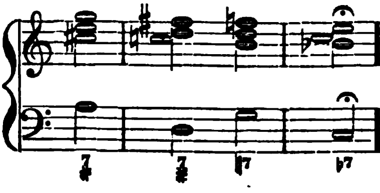
Above, the chords figured 9 are correct; see § 233.

The Circle of Keys by means of the Dominant Seventh, (§ 75;) (see also § 218.)

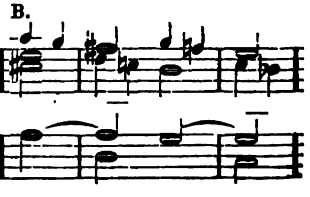
EXERCISE 81.

EXAMPLE 608.

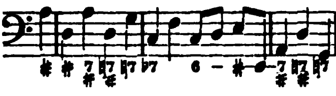
A.



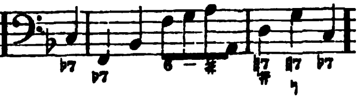
B.



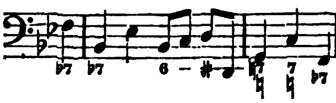
C.



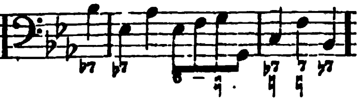
D.



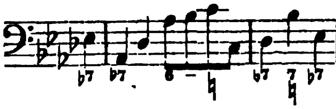
E.



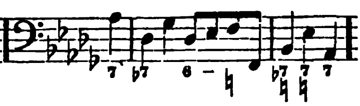
F.



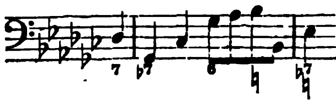
G.



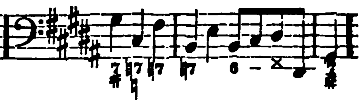
H.



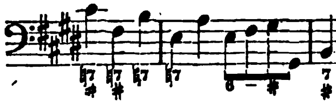
K.



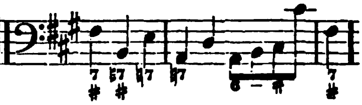
L.



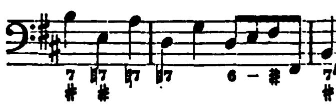
M.



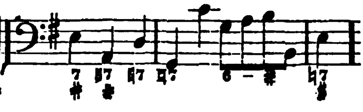
N.



O.



P.



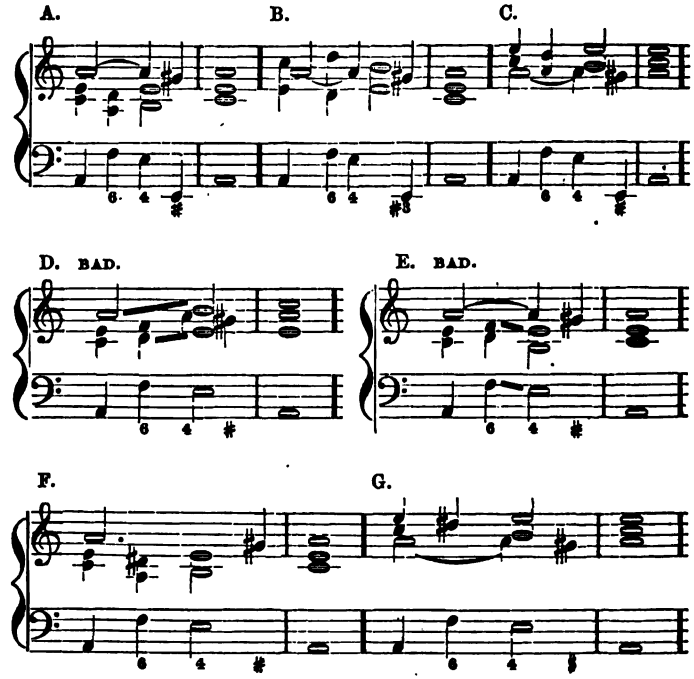
The student is recommended to write the above, three times, in the tonic, tierce and quint positions, being careful to avoid bad progressions of parts, especially between the bass and soprano.

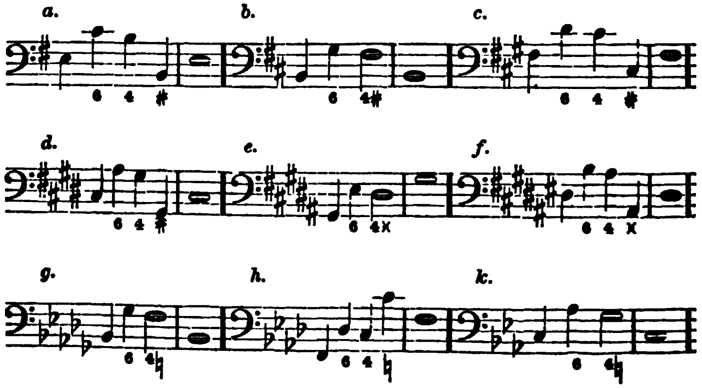
It will be seen that the different members of the above may be so arranged as to form one continuous exercise.

§§ 86—91. The chords of the Sixth.

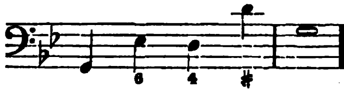
EXERCISE 82.

EXAMPLE 604.

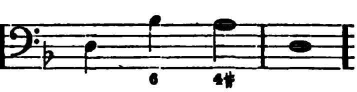




l.



m.



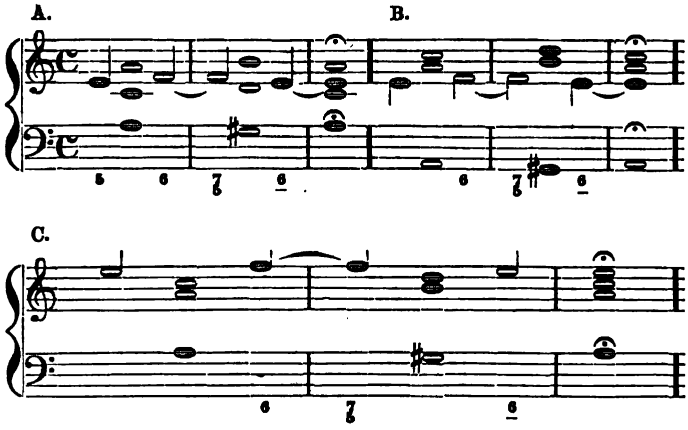
The two examples D and E, marked " bad," must be carefully examined, as they show the errors into which young students will be likely to fall. A, B, C, F and G show how those consecutive octaves and fifths may be avoided. See also § 242, example 560.

Reference is here made to a derivative from the harmonies contained in Ex. 476, which see.

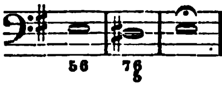
The three positions of this progression are given, and *a*, *b*, *c*, &c., should be written in the three ways shown by A, B and C.

EXERCISE 83.

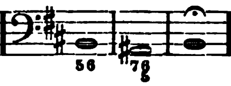
EXAMPLE 605.



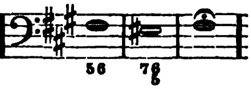
a.



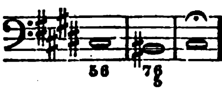
b.



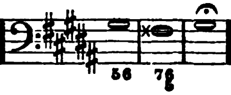
c.



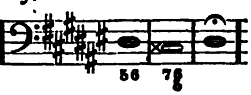
d.



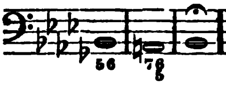
e.



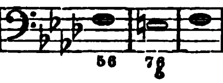
f.



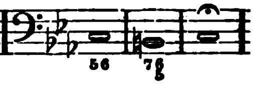
g.



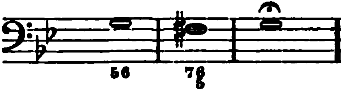
h.



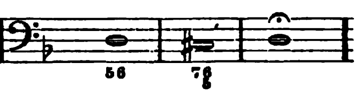
k.



l.



m.



Compare § 231.

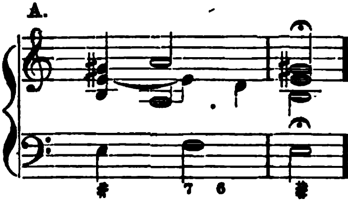
Further derivatives of the same character; of the German and other sixths.

N. B. In writing these numbers the student should use sometimes the German, sometimes the French and Italian or English Sixths; §§ 86—91; (see § 230.)

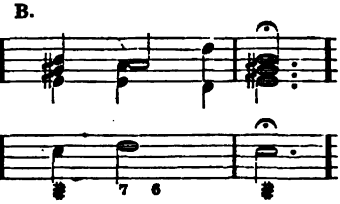
EXERCISE 84.

EXAMPLE 606.

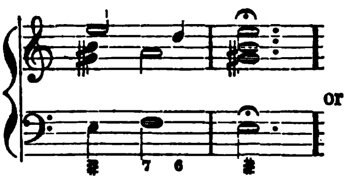
A.



B.

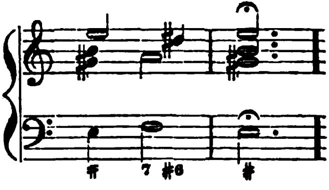


C.

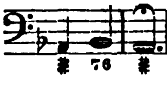


or

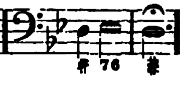
D.



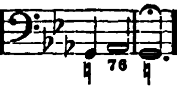
a.



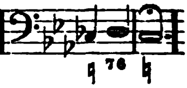
b.



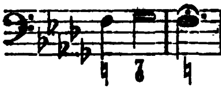
c.



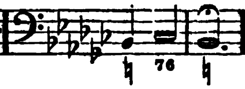
d.



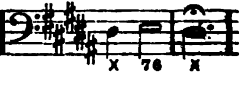
e

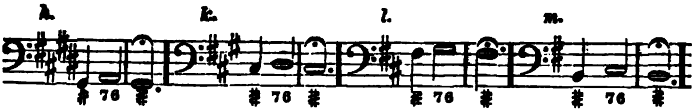


f



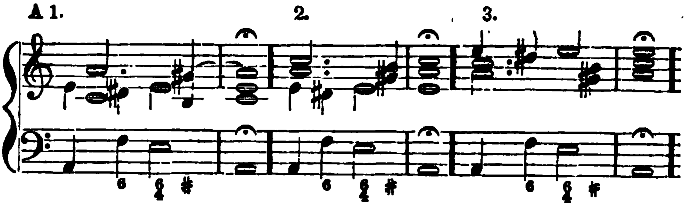
g

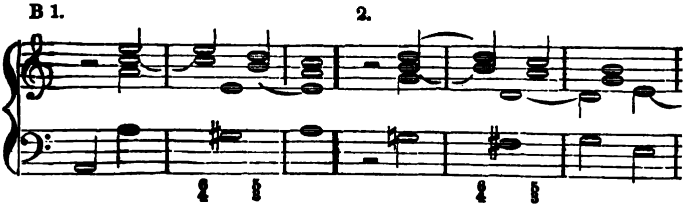


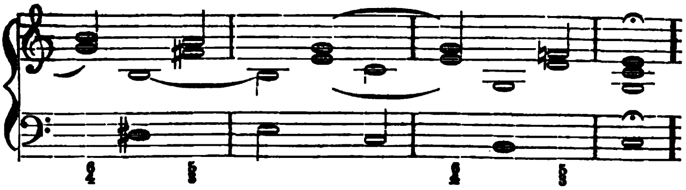


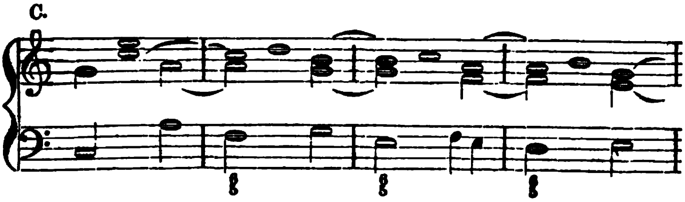
Miscellaneous progressions ; §§ 217—230.

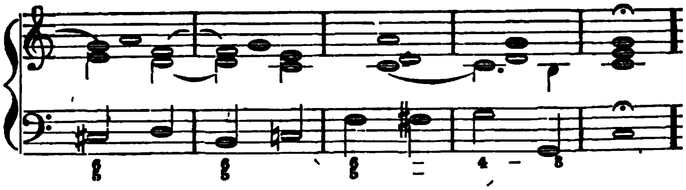
EXAMPLE 607.



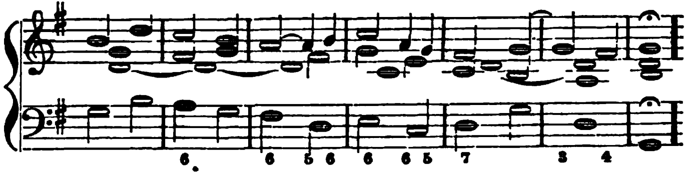




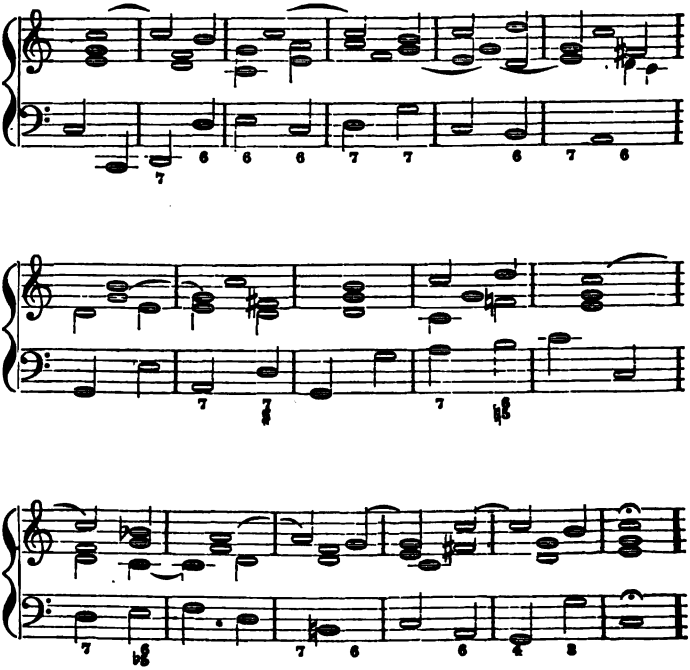




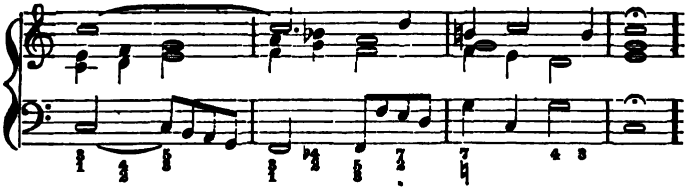
D.



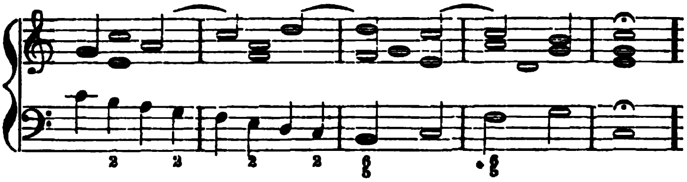
E.



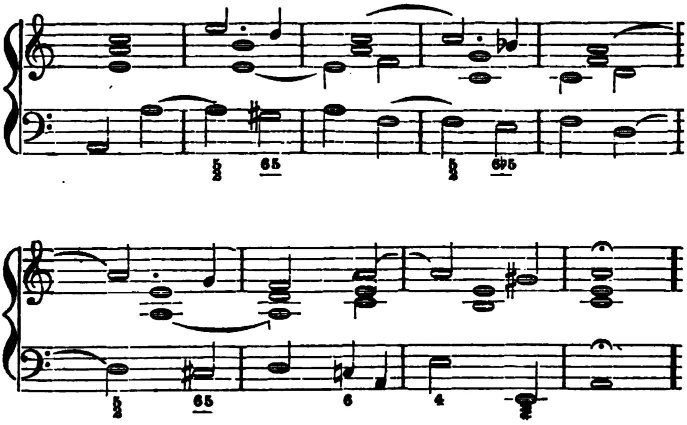
F.



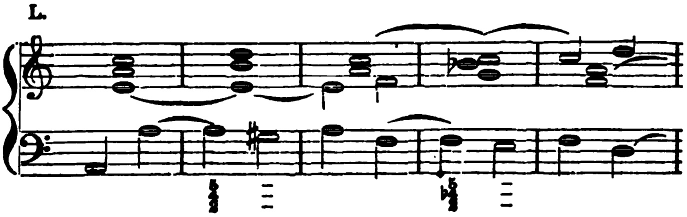
G.

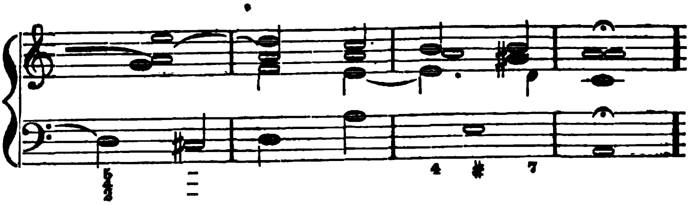


K.

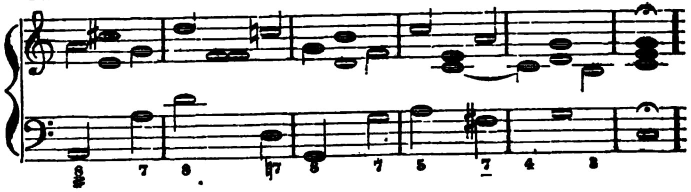


L.

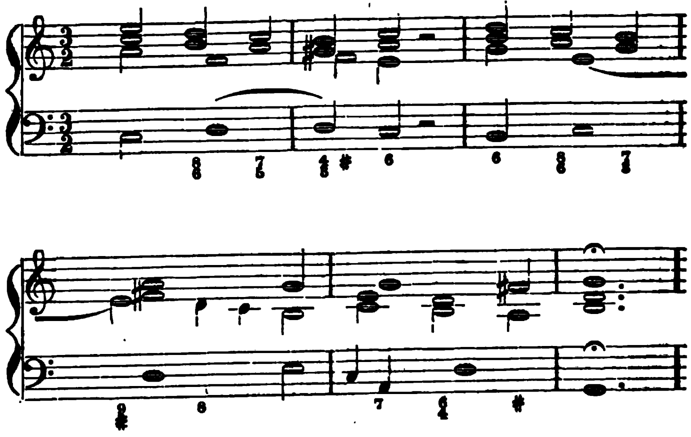




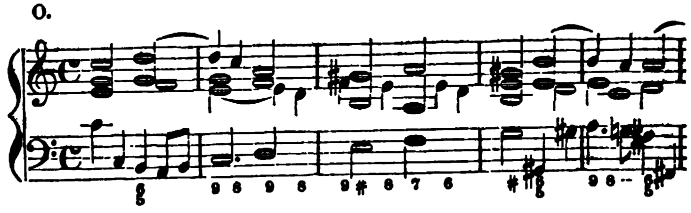
M.

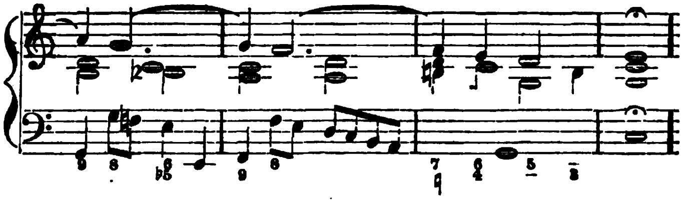


N.



O.

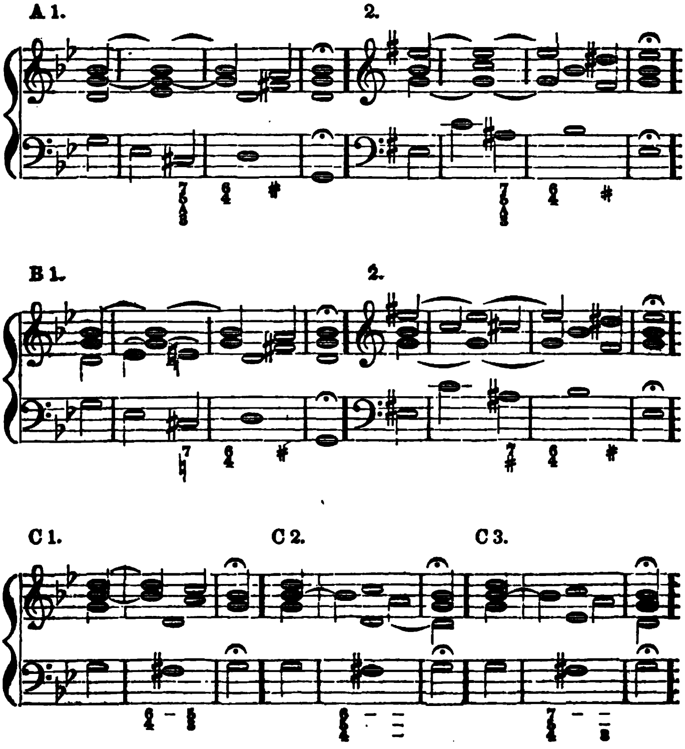


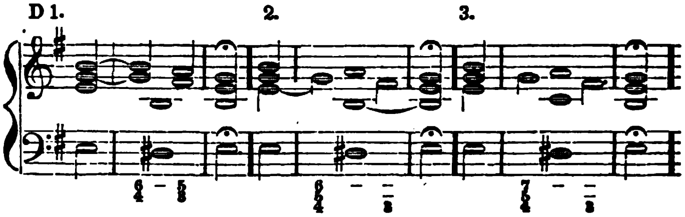


The student is requested to write these numbers in different positions.

Consult § 111, E and G; also §§ 96 and 106. (See §§ 232, 234 and 235.)

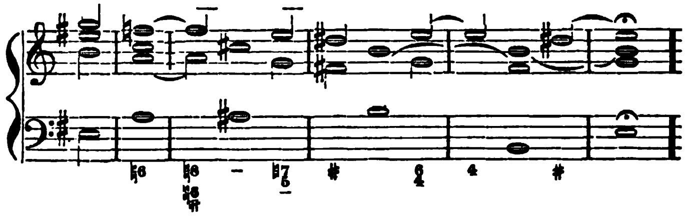
EXAMPLE 608.





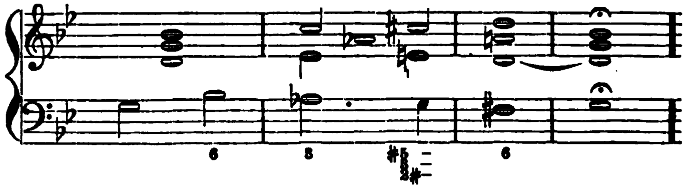
EXAMPLE 609.

See § 111, K.



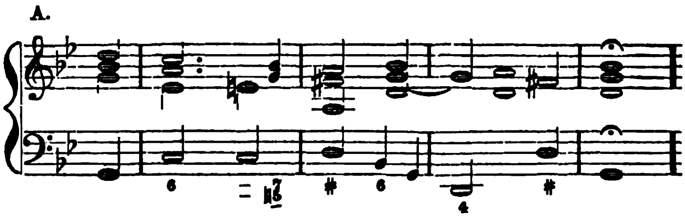
EXAMPLE 610.

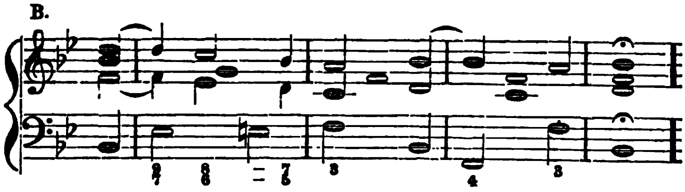
See § 111, I; and Ex. 222.



EXAMPLE 611.

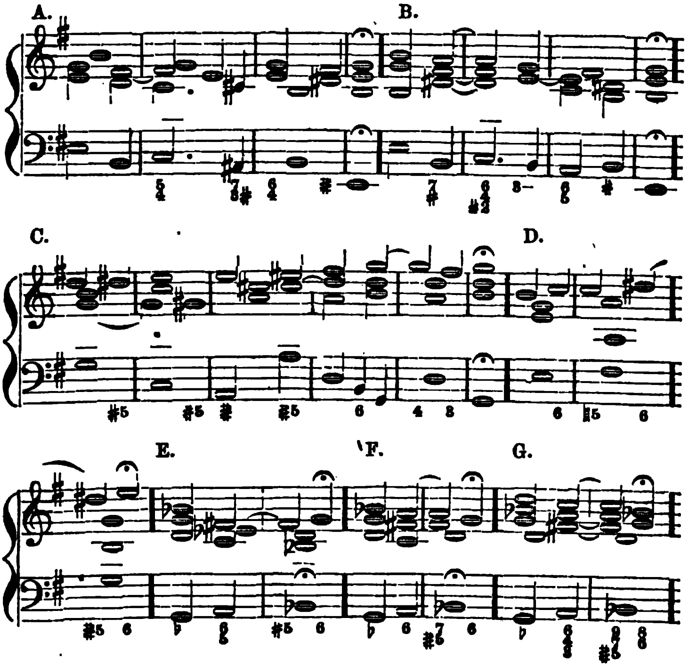
Consult § 111, O and R.





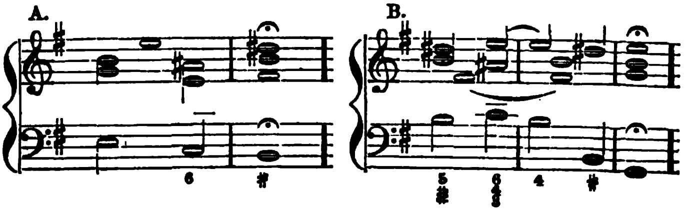
EXAMPLE 612.

§ 111, H. and C.; (§§ 234, 235.)

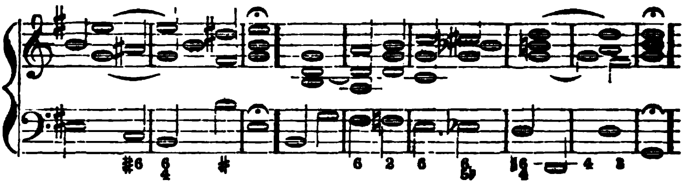


EXAMPLE 613.

§ 111, M.



C. D.



Consult also §§ 86, 88 and 90.

In conclusion of the present volume, the author would say that careful and complete investigation of the preceding exercises and examples is indispensably necessary to enable the student to pursue his studies in counterpoint with profit. The simplest laws of harmonic progression are so bound up with the most complex ones, that the pupil, on commencing the study of counterpoint, will be surprised to find how much of it he already knows, if he has diligently perused the preceding volume.

The author regrets that the necessity for keeping a book of this kind within certain limits as to size and cost, has prevented the insertion of a much larger number of examples; he hopes, however, that the succeeding volumes of "THE COURSE OF HARMONY" will permit him to gratify his wishes in this respect.

BOSTON, SEPTEMBER, 1854.

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